Coll. vit
5-a
C2

A

BIOGRAPHICAL AND CRITICAL

DICTIONARY

OF

PAINTERS AND ENGRAVERS,

FROM THE

REVIVAL OF THE ART UNDER CIMABUE,

AND THE

ALLEDGED DISCOVERY OF ENGRAVING BY FINIGUERRA,

TO THE PRESENT TIME:

WITH THE

CIPHERS, MONOGRAMS, AND MARKS, USED BY EACH ENGRAVER;

AND AN AMPLE LIST OF THEIR PRINCIPAL WORKS.

TOGETHER WITH

TWO INDEXES,

ALPHABETICAL AND CHRONOLOGICAL.

TO WHICH IS PREFIXED,

AN INTRODUCTION,

CONTAINING

A Brief Account of the Painters of Antiquity.

BY

MICHAEL BRYAN.

IN TWO VOLUMES.

VOL. II.

OMNES ARTES QUÆ AD HUMANITATEM PERTINENT, HABENT QUODAM COMMUNE VINCULUM, ET QUASI COGNATIONE INTER SE CONTINENTUR.——*CICERO.*

LONDON:

PRINTED FOR CARPENTER AND SON, OLD BOND STREET; J. BOOKER, NEW BOND STREET; AND WHITTINGHAM AND ARLISS, PATERNOSTER-ROW.

1816.

2006/457

Whittingham and Rowland, Printers, Goswell Street, London.

A

BIOGRAPHICAL AND CRITICAL

DICTIONARY

OF

PAINTERS AND ENGRAVERS.

M

MAAN.

MAAN, or MAN, CORNELIUS. This artist was born at Delft in 1621. He was instructed in the rudiments of the art by an obscure painter, and having a strong inclination for travel, he went to Paris when he was very young, where he met with sufficient encouragement to supply him with the means of extending his journey to Italy, which was the ultimate object of his wishes. He travelled through Lyons to Lombardy, and made a stay of two years at Florence, where he executed some considerable works for a nobleman, who was desirous of retaining him longer, had not his anxious wish to visit Rome prevailed over the flattering offers which were made to him. Arrived in the metropolis of art, he was indefatigable in his studies, and by the most assiduous application, during a residence of three years, he became an able and correct designer. He afterwards went to Venice, where the works of Titian, particularly his portraits, were the chief objects of his attention. He at length returned to Holland, after an absence of nine years, and established himself in his native city, where he distinguished himself as a painter of history and portraits, in the latter of which he particularly excelled. One of the most admired paintings at Delft, is a large picture, by C. Maan, of the portraits of the most eminent medical characters of his time, painted for the hall of the surgeons, which has more of the attributes of the Venetian than the Dutch school. He died in 1706, aged 85.

MAAS, or Maes, Arnold. He was born at Gouda in 1620, and was a scholar of David Teniers the younger. He painted, with considerable success, similar subjects to those of his instructor. Village festivals, wakes, and merry-makings, are the subjects of his pictures, which are ingeniously composed, and touched with neatness and spirit, though infinitely inferior to those of his charming model. Aspiring to a higher department of the art, he visited Italy, for the purpose of studying the works of the great historical painters. After residing a few years at Rome, he returned to Holland, and died soon after his arrival. M. Descamps asserts, that he etched some plates, and was instructed in engraving by Renier Persyn; but I have never met with any of his prints, nor is he mentioned as an engraver by any other authority.

MAAS, or Maes, Dirk, or Theodore. This painter was born at Haerlem in 1656. After studying some time under Henry Mommers, he became a scholar of Nicholas Berghem, whose works were in the highest estimation; but by a singular capriciousness of disposition, was induced to leave that admirable painter, to place himself under John van Huchtenburg, the battle-painter, whose style he afterwards followed with considerable reputation. He studied, with great attention, the design and anatomy of the horse, and drew that animal in all its various attitudes with surprising correctness. He painted battles, skirmishes, huntings, and horse-fairs; and his pictures were ingeniously composed, and touched with an intelligent and spirited pencil. He visited England in the reign of King William, where he met with some encouragement, and, among other works, painted the Battle of the Boyne, for the Earl of Portland, of which there was a print engraved in two sheets. We have a few very spirited etchings by this artist; among which is a Cavalier on horseback; fine, and scarce.

MAAS, or Maes, P. By this artist, who was probably a relative of Dirk Maas, there is an etching, in a slight but spirited style, of the Virgin and Child, with two angels, which appears to be the work of a painter. It is inscribed, *P. Maas, fecit, in aqua forti.*

MAAS, or Maes, Nicholas. He was born at Dort in 1632, and after being instructed in the rudiments of design by an obscure artist in his native city, he went to Amsterdam, where he entered the school of Rembrandt. Under that master he became an excellent colourist, and on leaving his academy, distinguished himself as a painter of historical subjects of a small size, which, in richness of tone and harmony of effect, approached the admired works of Rembrandt; but finding portrait painting a more profitable pursuit, and possessing a surprising facility, he adopted that branch, in which he became one of the most successful artists of his time. He died in 1693, aged 61.

MAAS, or Maes, Godfrey. An eminent painter of the Flemish school, born at Antwerp in 1660. He was the son of an indifferent painter, by whom he was taught the elements of design; and it does not appear that he had the advantage of superior instruction. He was, however, environed by the chef-d'œuvres of Rubens, Vandyck, and the other distinguished artists of his country; and by an assiduous study of them, aided by a decided disposition for the art, he became one of the most celebrated historical painters of his time. The churches in the different cities of the Netherlands bear ample testimony of his ability; but it is at Antwerp that he is seen to the greatest advantage;

though surrounded with the works of the many able painters who had preceded him. In the cathedral of that city is a fine picture by this master of the Death of St. Lucia; and in the church of St. George, is his celebrated altar-piece, representing the Martyrdom of that saint. In the church of the hospital is a picture of the Assumption of the Virgin, composed and painted in the great style of Rubens. In 1682, he became a member of the Academy at Antwerp, on which occasion his picture of reception was an emblematical subject of the liberal arts, which is one of the admired pictures of their hall. His compositions are ingenious and copious, his design more correct than is usual in the works of the Flemish painters, and, like the generality of his countrymen, he was an excellent colourist.

MABUSE, or MALBEUGIUS, JOHN DE. This extraordinary artist was born at Maubeuge, a small town in Hainault, according to Harms, in the chronological Tables, in 1492, M. Descamps says, in 1499. Both these dates are, however, erroneous, as he was in England in the reign of Henry VII., whose portrait he painted, with that of Prince Arthur, who died in 1502. He was a contemporary, and nearly of the same age, with Albert Durer, who was born in 1470. It is no where mentioned by whom he was instructed, but he had the advantage of studying in Italy, and was one of the first artists of his country who attempted to reform the dry stiff style that prevailed before him. His works were of sufficient merit to excite the curiosity, and to obtain the applause of Albert Durer, and Lucas of Leyden, both of whom visited him, and expressed the most marked admiration of his works. To appreciate the extraordinary merit of John de Mabuse, it is necessary to have seen his genuine pictures, instead of the wretched remnants of gothicity which are frequently ascribed to him. His colouring is fresh and clear, his design as correct as that of Albert Durer, and much in the style of that master; and his pictures are of a finish so precious and polished, that they are not surpassed by the surprising productions of Mieris and Gerard Douw. One of his admired works was a picture of the Descent from the Cross, painted for a church at Middleburg, which was considered one of the most surprising productions of the age. His most capital and distinguished performance was a picture painted for the altar-piece of the church of the Abbey at Grammont; it represents the Wisemens' Offering, a composition of several figures, admirably grouped, with a fine expression in the heads; and the draperies, and ornamental accessaries, coloured and finished in the most beautiful manner. It appears by the register of the Abbey, that this admirable production occupied the painter seven years, and that he was paid two thousand golden pistoles for his labour. When Albert and Isabella were governors of the Netherlands, they purchased it of the monks, and placed it in the private chapel of their palace. After the death of Prince Charles of Lorraine, it was sold, with the rest of his pictures, and was afterwards brought to this country. It is now in the possession of the Earl of Carlisle. We are informed by Karel van Mander, that John de Mabuse visited England, which is proved by the various portraits which remain by him in this country of the Royal Family and the nobility. Among others, there is at Windsor a picture of Arthur, Prince of Wales, with Prince Henry, and the Princess Margaret, which is engraved by Vertue. It appears that he died in 1532, from an inscription on a print of his portrait, published by Galle, *Fuit Hanno patriâ Malbodensis; obiit Antwerpiæ anno*, 1532. His death is dated by M. Descamps in 1562.

MACCHI, Florio. According to Malvasia, this painter was a native of Bologna, and a worthy disciple of Lodovico Caracci. He flourished about the year 1620, and painted several pictures for the churches at Bologna. In S. Andrea del Mercato, is a picture by him of the Crucifixion, with two laterals; and in la Morte, the Raising of Lazarus. But his most admired work is his fine fresco of the Annunciation, in the church of Il Spirito Santo, which has been frequently mistaken for a work of Lodovico. Florio Macchi is mentioned by Orlandi, in the Abecedario, as an engraver, but his prints are no where specified.

MACCHIETTI, Girolamo, called del Crocifissajo. This painter was born at Florence in 1535. He was called del Crocifissajo, from his father being a carver of crucifixes. After studying some time under Michele Ridolfo del Ghirlandajo, he became a scholar of Giorgio Vasari, whom he assisted for six years in the works he executed in the Ducal Palace at Florence. He afterwards visited Rome, where he studied two years. On his return to Florence, he acquired considerable reputation by his two pictures of the Adoration of the Magi, in S. Lorenzo, and the Martyrdom of S. Lawrence, in the church of S. Maria Novella. His best works are at Naples, Pisa, and Benevento. Lanzi asserts, that he resided some time in Spain.

MACÉ, or Macée, Charles. A French designer and engraver, born at Paris about the year 1631. He was employed by M. Jabach to make designs from his celebrated collection of drawings, and to etch them. The set consists of two hundred and eighty prints, engraved by this artist, in conjunction with the two brothers Corneille, Rousseau, and Pesne. M. Huber attributes to Macé a set of twelve etchings from landscapes, with biblical subjects, *after Benedetto Castiglione.* They are executed in a bold and free style.

MACERATA, Guiseppino da. This painter was born at Macerata about the year 1600, and is said to have been a disciple of Agostino Caracci. His style exhibits the principles of that school, as is evident in his works in the two colleges at Fabriano; of the Annunciation, painted in oil, at S. Niccolo; and his frescos, in S. Venanzio, representing some of the miracles of the Apostles; which are distinguished by the fine expression of the heads, and the grand style of their composition. In the church of the Carmelites at Macerata, is a picture by him of the Virgin and Infant, with a glory of angels, and S. S. Nicola and Girolamo; and at the Cappuccini, Christ giving the Keys to St. Peter, both of which are stamped with the character of the school of the Caracci. The latter is so nearly the composition of Guido's picture of the same subject, in the church of the Filippini at Fano, that it may almost be considered as a copy. It is signed, *Jos. Ma. faciebat.* 1630.

MACRET, Charles Francis Adrian. A modern French engraver, born at Abbeville in 1752, and died at Paris in 1783, aged 31. He was a pupil of N. G. Dupuis, and engraved a few plates in a neat pleasing style. Among others, we have the following by him:

Christ and the Woman of Samaria; *after Vanderwerf.*
The Arrival of Rousseau in the Elysian Fields; *after Moreau.*
The Reception of Voltaire in the Elysian Fields; *after Fauvel.*

The Sacrifice to Cupid; *after Greuze.*
The First Fruits of Self-love; *after Gonzalez.*

MADDERSTEG, Michael. This painter was born at Amsterdam in 1659, and is called by Houbraken the ablest scholar of L. Backhuysen. His sea-pieces and storms approach so near to the pictures of that master, in the forms of his vessels, the movement of the waves, and the lightness of the skies, that they are sometimes mistaken for those of Backhuysen. He was invited to the court of Berlin, where he passed the greater part of his life. He died in 1709, aged 50.

MAENNL, Jacob. Mannl.

MAES. See Maas.

MAFFEI, Francesco. This painter was a native of Vincenza, and a scholar of Santo Peranda, though he afterwards became a follower of the style of Paolo Veronese. He flourished about the year 1640, and painted history with considerable reputation. He is accused by Boschini of extravagance and manner, and is styled by that author "A painter of giants;" but there appears in his works an originality of design, accompanied by a grace, which acquit him of the accusation of being a mannerist. His picture of S. Anna, in the church of S. Michele at Vincenza, and other works by him in the public palace, exhibit a poetical fancy, and are coloured in the best style of the Venetian school. It is to be regetted, that he adopted a hasty and slight mode of finishing his pictures, little calculated to preserve his reputation to posterity, as many of them have already become nearly obliterated. Of his large picture of Paradise, in the church of S. Francesco at Padua, scarcely a trace remains.

MAGANZA, Giovanni Batista, the elder. He was born at Vincenza in 1509, and was the head of a family of artists, who did credit to their country. He was brought up in the school of Titian, whose style he followed with some success. He was more distinguished as a painter of portraits than historical subjects; but in the few he has left, he evinced a chaste and refined taste. He was one of the reputable poets of the day, and published several works under the name of *Magagno*. He died in 1589, aged 80.

MAGANZA, Alessandro. He was the son of the preceding artist, born at Vincenza in 1556. After receiving some instruction from his father, he became a scholar of Giovanni Antonio Fasolo, and studied the works of Paolo Veronese, and Zelotti. His principal works are the Adoration of the Magi, in the church of S. Domenico; and the Martyrdom of S. Giustina, in S. Pietro; at Vincenza. He died in 1630, aged 74.

MAGANZA, Giovanni Batista, the younger. This artist was the son and scholar of Alessandro Maganza, born at Vincenza in 1577. He painted history in the style of his father, to whom he showed himself little inferior in his picture of S. Benedetto, in the church of S. Giustina at Padua. He assisted Alessandro in many of his principal works at Vincenza, where he died of the plague in 1617, aged 40.

MAGGI, Giovanni. This artist was a native of Rome, and flourished about the year 1600. He painted landscapes and architectural views, but is more known as an engraver than a painter. In 1618 he published a set of plates of the principal fountains in Rome, engraved in conjunction with Domenico Parasachi. He had undertaken to engrave the plan of Rome, on a very large scale, with all the principal buildings; but from the want of encouragement he was not able to carry his object into execution. We have by him the following prints:

A Landscape with Ruins and a Waterfall, with figures; *J. Maius, in. et fec.* 1595.
Figura della Vita humana; *Joh. Maius, fec.* 1600
The Portrait of a Cardinal; as large a life.

MAGISTRIS, Simone de. This artist was a native of Caldarola, in the ecclesiastical state, and flourished about the year 1585. He distinguished himself as a painter and sculptor. His picture in the dome at Orsino, representing St. Philip and St. James, paiuted in 1585, evinces a better style of composition than dexterity in the execution. The works he produced at Ascoli, at a more advanced period of his life, particularly his Madonna del Rosario, in S. Domenico, are highly applauded by Orsino in his *Guida d'Ascoli.*

MAGLIAR, Andrea. An Italian engraver, born at Naples about the year 1692. He engraved some plates *after Francesco Solimeni.*

MAGLIAR, Gioseffo. He was the son of the preceding artist, by whom he was instructed in engraving, and gave unusual promise of ability, but died very young. He engraved a plate representing Christ appearing to S. Guglielmo; *aftcr Solimeni.*

MAGNANI, Cristofano. This painter was born at Pizzichettone, a castle in the vicinity of Cremona, and was a scholar of Bernardino Campi. He flourished about the year 1580, and painted history and portraits with no little reputation. He is said to have possessed so retentive a memory, that he could draw the likeness of any person he had once seen, of a most correct resemblance. He painted some considerable works in fresco, in conjunction with Cavaliere Malosso and Mainardi.

MAGNASCO, Alessandro, called Lissandrino. He was born at Genoa in 1681, the son of Stefano Magnasco, an obscure painter, who had been a scholar of Valerio Castelli. He studied at Milan, under Filippo Abbiati, and though he painted on a smaller scale, and different subjects from those of his instructor, he acquired the boldness and spirit of his touch. He painted public processions, military exercises, and subjects called by the Italians *Bambocciate,* and is styled by Lanzi the *M. A. delle Battaglie* of the Genoese school. There are several of his pictures in the Palazzo Pitti at Florence, where he resided some time, and was particularly patronized by the Grand Duke Gio. Guastone. He died in 1747, aged 66.

MAINARDI, Andrea, called il Chiaveghino. This painter was a native of Cremona, and flourished from the year 1590 till 1613. He was brought up in the school of Bernardino Campi, and was one of his ablest disciples. In conjunction with his nephew Marc Antonio Mainardi, he executed several considerable works at Cremona. One of

his best pictures is the Marriage of S. Anna, in the church of the Eremitani; a performance which would do honour to any school, in the beauty of the forms, the splendour of the vestments, and the pleasing and harmonious tones of its colouring; a more intelligent conduct of the chiar-oscuro would have left little to be wished for. Unfortunately for his fame, he did not always bestow upon his works equal care and attention; and some of them appear to have been the production of negligence and haste.

MAJOLI, or MAJOLA, CLEMENTE. He was born at Ferrara about the year 1640, and studied at Rome under Pietro da Cortona. He was a reputable painter of history, and some of his pictures in the churches at Ferrara, and in the Rotundo at Rome, are mentioned in very favourable terms. In the church of S. Paolo, at Ferrara, is a picture of S. Maria Maddalena dé Pazzi; and in S. Guiseppe, S. Niccolo da Tolentino, supported by an angel.

MAJOR, ISAAC. A German painter and engraver, born at Frankfort about the year 1576. Early in his life he went to Prague, where he became a scholar of Roland Savery, at that time painter to Rodolphus II. He was instructed in engraving by Giles Sadeler, in whose style he engraved several plates, though very inferior to that artist. In the execution of his prints he united the point with the graver. We have by this artist the following:

A set of six Landscapes, Views in Bohemia; *after P. Stephani.*
A set of nine romantic Views, numbered; *Isaac Major, fec.*
A very large Landscape, with the figure of St. Jerome; *after Roland Savery. Isaac Major, scul. Viennæ,* 1622.
The Emperor in a Triumphal Car, with Swans and Eagles; inscribed, *Ite Triumphalis felices,* &c.

MAJOR, THOMAS. An eminent English engraver, born about the year 1715. He resided some years of the early part of his life at Paris, where he engraved several plates after Berghem, Wowermans, &c. On his return to England, he distinguished himself by a variety of plates of portraits, landscapes, and other subjects, executed in a neat firm style. In 1768, he published a set of twenty-four prints, entitled, *The Ruins of Poestum, otherwise Posidonia, in Magna Græcia,* after the designs of *J. B. Borra.* The following are his principal plates:

PORTRAITS.

John Carteret, Earl of Granville. 1757.
Cardinal Pole.

VARIOUS SUBJECTS.

The Departure of Jacob; *after F. Lauri.*
The Good Shepherd; *after Murillo.*
Two Landscapes; *after Gaspar Poussin.*
A Landscape, with a Man driving Sheep; *after Rubens.*
Two Flemish Festivals; *after Teniers.*
The Manege; *after Wowermans.*
The Travellers; *after N. Berghem.*

Two Landscapes; Morning and Evening; *after N. Berghem.*
The Four Seasons; *after Ferg.*
A View near Haerlem; *after Vander Neer.*
A Sea-port; *after Claude.*
A View of Ponte Mole, near Rome; *after the same.*

MAIR. An old German engraver, who flourished about the year 1499. From the resemblance of the style of his engraving to that of Martin Schoen, it has been conjectured that he was his disciple. His design is equally gothic; but he is very inferior in every respect to that master. He is said to have been the inventor of that species of engraving called chiar-oscuro. Among others, we have the following prints by him, which are generally signed with his name, and dated about the year 1499.

Samson carrying the Gates of Gaza.
The Wisemens' Offering.
The Martyrdom of St. Sebastian.
A Man talking to a Woman, seen through the door of a house, with a Dog snarling at a Monkey.
The Virgin and Infant, with St. Anne.
The Virgin and Infant, with St. Joseph holding a Candle; in chiar-oscuro.

MAIR, Alexander. A German engraver on wood and on copper, who flourished about the year 1660, and chiefly resided at Augsbourgh. We have by this artist some book-plates and frontispieces, executed with the graver in so masterly a style, that it is to be regretted an engraver of such talents should not have been employed on more important subjects. He engraved the Frontispiece to *Velser's Dissertation on the Antiquities of Augsbourg*, published in 1596, and that of the *Uranometria*, by *John Bayer*, dated 1603. He usually marked his plates with the cipher .

MAISON-NEUVE. A modern French engraver, mentioned by Basan. He engraved the French Parnassus, from a bronze, and several portraits; among which is that of Jaques Theodore Klein.

MAITRE, Roux. See Rosso.

MALAGAVAZZO, Coriolano. This painter was born at Cremona about the year 1555, and was a disciple of Bernardino Campi, who he assisted in some of his great works in the church of S. Gismondo. He is more known as the coadjutor of that eminent artist than by any original productions of his own. His principal work is his picture in the church of S. Silvestro, at Cremona, representing the Virgin and Infant, with St. Francis and St. Ignatius, which, according to Lanzi, is supposed to have been designed by Bernardino.

MALEUVRE, Peter. A French engraver, born at Paris in 1740. He was a pupil of Beauvarlet, and visited London, where he was for some time under Sir Robert Strange. On his return to Paris he engraved some portraits, and other subjects, in a neat style. We have, among others, the following by him:

PORTRAITS.

Gustavus Adolphus, King of Sweden.
Count d'Aranda.
M. d'Alembert.
M. de Lalande.

SUBJECTS.

The Dozer; *after Craesbeck.*
The Satyr and the Peasant; *after Dietricy.*
The Spoiled Child; *after Greuze.*
A Sea-storm; *after Backhuysen.*
Boors regaling; *after Brower.*
The Bath of Diana; *after Marillier.*

MALINCONICO, Andrea. This painter was born at Naples about the year 1600, and was one of the ablest scholars of Cavaliere Massimo Stanzioni. Of his fresco works little is known, but, according to Dominici, the churches at Naples abound with his oil paintings, particularly in that of de Miracoli, of which the most esteemed are the Four Evangelists, and the Doctors of the church. These are, however, very superior to the generality of his works, which are not unfrequently slight and negligent.

MALLERY, Charles de. A Flemish designer and engraver, born at Antwerp about the year 1576. From the neatness of his style, it is probable that he formed his manner from the prints of the Wierexs, or that he was instructed by them. He worked entirely with the graver in a highly finished style, though his drawing is not very correct. He must have been extremely laborious, as his prints are very numerous, and all of them executed with the greatest delicacy. The Abbé de Marolles possessed three hundred and forty-two prints by him. Vandyck painted his portrait among the celebrated artists of his time, which is engraved by Lucas Vorsterman. The following are his principal prints:

The infant Jesus, with two Angels, in a landscape; *C. de Mallery, fec.*
The Adoration of the Magi.
The Holy Family, with Mary Magdalen.
St. Francis.
Several Heads of Christ, the Virgin, Saints, the Apostles, and other devotional subjects; *from his own designs*, and *after Anthony Salaert*, and other masters.
Part of the plates of the great Huntings; *after Stradan;* engraved in conjunction with the Collaerts, the Galles, and others.
The History of the Silkworm; in six plates; *after Stradan.*
A set of plates of Horses, for a book, entitled *La Cavalerie Francoise.* 1602.
Four plates of the Miller, his Son, and the Ass; *after Ambrose Franck;* scarce.

MALO, Vincent. He was born at Cambray about the year 1625, and was first a disciple of Rubens. After the death of that celebrated master he became a scholar of David Teniers the elder, who had been brought up in the same academy. He afterwards went to Italy, where he passed the remainder of his life, and distinguished himself as a painter

of battles and landscapes; and also painted some altar-pieces for the churches at Genoa. He died at Rome about the year 1670, aged 45.

MALOMBRA, Pietro. This painter was born at Venice in 1556, and was a scholar of Giuseppe Porta, called Salviati. Although an imitator of the works of Palma, he avoided the feebleness of a mannerist. His compositions and design are more studied and correct than is usual in the works of the Venetian painters. Such are his pictures of the miracles wrought by St. Francis of Paula, in the church dedicated to that Saint, at Venice. He is still more admired in his historical subjects of an easel size, and painted with great success architectural views of the principal places in Venice, enriched with groups of numerous figures, ingeniously composed, and designed with elegance and grace. He was also a distinguished portrait painter. He died in 1618, aged 62.

MALOSSO. See Trotti.

MALTESE. An indifferent painter of fruit, flowers, and still-life, whose works have little more to recommend them than a spirited touch, and a forcible effect.

MAN, Cornelius. See Maan.

MANAIGO, Silvestro. This painter was born at Venice about the year 1680, and was a scholar of Gregorio Lazzarini. He possessed a fertile invention, and his compositions evince both genius and taste; but the love of gain seduced him into a rapidity and negligence of operation, and he fell into the tameness and repetition of a mannerist. His most creditable work is his picture of Christ driving the Money Changers from the Temple, in the church of S. Felice, at Venice.

MANASAR, Daniel. A German engraver, who resided at Augsbourg about the year 1626. He engraved chiefly plates of architecture, plans of buildings, &c. which are executed entirely with the graver, in a neat but stiff style. Conjointly with Wolfgang Kilian, he engraved the plates for a work entitled, *Basilicæ S. S. Udalrici et afræ Augustæ Vindelicorum Historiæ*, published at Augsbourg in 1626. His prints are usually marked with the initials of his name, with an F. for fecit, D. M. F.

MANCHETTI, Michele. According to Dominici, this painter was born at Genoa, about the year 1550, and studied at Naples, under Marco di Pino, were he acquired some reputation as an historical painter. One of his best works was a picture in the church of S. Agnello at Naples, representing the Virgin and Infant, with St. John, Mary Magdalen, and St. Lucia; painted in 1586.

MANENTI, Vincenzio. This painter was born at Canimorto, in the province of Sabina, in 1600. He was the son of Ascanio Manenti, an obscure artist, by whom he was instructed in the first principles of design. He afterwards studied at Rome, under Guiseppe Cesari and Domenichino. There are several of his pictures in the churches of his province; and Lanzi speaks favourably of his S. Stefano, in the Dome at Tivoli, and his S. Saverio, in the church of Il Gesu. He died in 1674, aged 74.

MANETTI, Rutilio. This painter was born at Siena in 1576, and was a scholar of Francesco Vanni. He did not, however, attach himself to the graceful style of that master, but sought the vigorous colouring and robust character of M. A. Caravaggio. His pictures at Siena are remarkable for a tenebrosity which destroys the just equilibrium of light and shadow, by which illusion is essentially supported. This deficiency is the more to be regretted, as he possessed a correct design, and his ideas are neither mean nor ignoble. He was well versed in architecture; and in some of his best works reminds us of Guercino. There are several of his pictures at the Certosa at Florence, and in the churches at Pisa, among which is particularly admired a *riposo* of the Holy Family, in S. Pietro di Castelvechio. He died in 1637, aged 66.

MANETTI, Domenico. He was probably a relation of the preceding artist. He chiefly distinguished himself in painting historical subjects of an easel size, of which there are many in the private collections at Siena, one of which is particularly mentioned by Lanzi, in the Casa Magnoni, representing the Baptism of Constantine.

MANFREDI, Bartolomeo. This painter was born at Mantua in 1574. Although Manfredi was a scholar of Cristofano Roncalli, called dalle Pomerance, he might be styled another Michael Angelo Caravaggio, if his works were not distinguished by a superior choice of forms, and a more dignified taste of design. He painted few pictures for the churches; the subjects he made choice of were usually banditti, assemblies of gamesters and armed soldiers, which he represented with an appropriate ferocity of character, and an extraordinary effect of light and shadow. The works of Manfredi are rarely to be met with, as he died young; and of the few pictures he painted, some are attributed to M. Angelo Caravaggio, or to Valentin.

MANGLARD, Adrian. A French painter and engraver, born at Paris in 1688. At an early period of his life he went to Rome, where he met with considerable encouragement, and painted several landscapes and sea-pieces for the Villa Albani, and for the Palazzi Colonna and Rosphigliosi. Joseph Vernet was his scholar, who surpassed him. He died at Rome in 1761, aged 73. We have several pleasing etchings by this artist of landscapes and marines, from his own designs.

MANNL, or Maennl Jacob. A German engraver in mezzotinto, born at Vienna about the year 1695. In 1720, Christopher Lauch, the inspector of the Imperial Gallery, which had been augmented by the collection of the Archduke Leopold, undertook to have the whole of the pictures engraved, and Jacob Mannl was employed for that purpose. The death of the undertaker and of the artist prevented the completion of the project, and only thirty-one plates were finished. These prints are now become extremely rare. M. Heinecken, in his idea of a complete collection of prints, gives a particular description of them from those in the possession of Mariette. They are as follow:

The Portrait of the Emperor Charles VI.
The dead Christ, supported by an Angel; *after Palma.*
The Virgin, with the infant Christ, who is caressing St. John; *after Vandyck.*

Mary Magdalen Penitent, accompanied by an Angel; *after Coreggio.*
St. Francis praying; *after Bassano.*
St. Clara kneeling; *after the same.*
The Repentance of St. Peter; *after Spagnoletto.*
The Martyrdom of St. Bartholomew; *after L. Giardano.*
Christ praying in the Garden; *after M. A. Caravaggio.*
Venus, with Cupid holding a mirror; *after Titian.*
Judith leaving the Tent of Holofernes; *after P. Veronese.*
Christ disputing with the Doctors; *after Spagnoletto.*
Sampson delivered to the Philistines; *after Vandyck.*
The Ecce Homo; half-length; *after Titian.*
The Virgin, or Mater Dolorosa; *after the same.*
A Philosopher meditating on a Scull; *after L. Giordano.*
A Geometrician; *after the same.*
St. Margaret treading on the Dragon; *after Raffaelle.*
Tobit restoring his Father to sight; *after M. A. Caravaggio.*
Christ taken in the Garden; *after B. Manfredi.*
Susanna at the Bath; *after Tintoretto.*
Susanna and the Elders; *after Ann. Caracci.*
Jupiter and Mercury, with Baucis and Philemon; *after Carlo Loti.*
Diana and her Nymphs; *after Willeborts Boschaert*, and *John Fyt.*
The Virgin and Infant; *after Titian.*
A Warrior giving his hand to a man; *after Giorgione.*
A dying Magdalen; *after the younger Palma.*
Christ bearing his Cross; *after Bassano.*
Judith with the Head of Holofernes; *after A. Varotari.*
Judith; *after Carlo Veneziano.*
A Child holding a Dog; *after P. Veronese.*

MANNOZZI, Giovanni, called da San Giovanni. This painter was born at San Giovanni, in the Florentine state, in 1590. He was a scholar of Matteo Roselli, whose correct and finished style was no way congenial with the vivacity of his invention, and the prompt facility of his execution. The capricious flight of his imagination occasionally led him into the most absurd extravagance; but when he chose to restrain this impetuosity, and to reflect on his subjects, he discovers both judgment and taste. Such are his works in the churches at Florence, and in the tribune of the S.S. Quattro, at Rome. Lanzi observes, that although he did not begin to study the art until he was eighteen years of age, and died in his forty-eighth year, the number of his works at Rome, in the pontifical states, and at Florence, appears almost incredible. He died in 1648, and left a son, Giovanni Garzia Mannozzi, who painted some frescoes at Pistoja, in a respectable style.

MANSFELD, John Ernest. A modern German engraver, born at Prague in 1738. When he was sixteen years of age he visited Vienna, where he learned design in the Imperial Academy, and was instructed in the art of engraving. His best plates are small portraits, with accessorial ornaments, of eminent personages of Vienna, and others, neatly executed with the graver. The following are his principal prints:

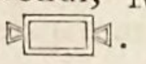
PORTRAITS.

The Empress Maria Theresa; *J. E. Mansfeld, sc.*
The Emperor Joseph II.; *the same.*
Pope Pius V. *Hagenauer, pinx.* 1782.
Wenceslaus, Prince Kaunitz; *after Vinazer.*
Francis Anthony, Count Kollowrat; *after the same.*
Maurice, Count Lacy; *after Kollonitz.* 1776.
Frederick, Baron Trenck; *J. E. Mansfeld, fec.*
Joseph Haydn; *the same.*
Anthony Stoerk; *the same.* 1773.
Sir Robert Murray Keith; *after Graff.*

SUBJECTS.

A Waterfall on the Danube; *after Wenzely.*
The Coronation of the Emperor Leopold; *after Schutz.*

MANTEGNA, Andrea. This distinguished painter and engraver was born at a village near Padua in 1431, as appears from the date of his first public picture in the church of S. Sofia at Padua, painted in 1448, when he was seventeen years of age. He was the son of a herdsman, and his first occupation was watching cattle, which his passion for drawing sometimes occasioned him to neglect. This decided disposition for the art induced Francesco Squarcione to take him under his tuition, and such was his extraordinary progress under that master, that he adopted him as his son. At an age when others usually commence the study of the art, he was fixed on to paint an altar-piece for the church of S. Sofia, at Padua, which he inscribed *Andreas Mantinea Patavinus annos VII. et X. natus sua manu pinxit* 1448. He soon after painted the Four Evangelists, for the same church. The celebrity he acquired by these and other performances induced Jacopo Bellini, a painter then in great reputation, to bestow on him his daughter in marriage. This union was by no means agreeable to Squarcione, the enemy of Bellini, who in consequence became as inveterate in his detraction of the works of Mantegna, as he had before been strenuous in his praise of them. F. Squarcione had collected, in a journey through Greece, a rich assemblage of statues and bas-reliefs, which were the models of study in his numerous school; but by none were they so profoundly contemplated as by Mantegna, by which he acquired a pure and correct design, a select choice of forms, and a simplicity of composition superior to his contemporaries. His devout adherence to the antique had however seduced him into a neglect of nature, and of that animated expression of character which she alone affords. For this deficiency, he was severely satirized by Squarcione, particularly for his picture of the Martyrdom of St. James, in the church of the Eremitani, which is designed in a dry formal style. This rebuke occasioned him to change his manner; and in a picture he painted soon after, for the church of S. Giustina, of St. Mark writing his Gospel, he represented the head of the Evangelist with an admirable expression of the most fervid devotion. He was invited to Rome by Innocent VIII. for whom he painted a chapel in the Vatican, and other considerable works, in which his style was improved by his study of the remains of antiquity in that metropolis. His chief residence was at Mantua, where he was particularly patronised by the Marchese Lodovico Gonzaga, for whom he painted some of his finest works, both in oil and in fresco. His most celebrated performance in oil is his picture called della Vittoria, painted in 1495, for a chapel of the Marchese Francesco

Gonzaga, in the church of the Filippini, in commemoration of a victory, gained by that prince over Charles VIII. of France at the battle of Formoni. It represents the Marquis in armour, kneeling before the Virgin and Infant seated on a throne, surrounded by several saints, and near her St. Elizabeth, which is the portrait of the Marchioness, with the young St. John. In this extraordinary production, the surprising delicacy of the carnations, the elegant cast of the draperies, the glittering lucidity of the armour, and the tasteful accessories by which it is accompanied, equally surprise and charm us. Each head is a model worthy of study for the grace and vivacity of expression, and the truth of character; and the design both in the naked and in the vestments, completely contradicts the commonly received opinion, that the gothic style, and that of Mantegna, are the same. This interesting picture, which was long the admiration of every visitor of Mantua, was carried off by the French, with their other plunder, and is now one of the ill-acquired ornaments of their Museum. Mantua appears to have been destined to be stripped of the best productions of this estimable artist by the spoils of war; as the fine series of pictures of the Triumph of Julius Cæsar, formerly in the Palazzo di S. Sebastiano, and now in his Majesty's collection, which Vasari considers as his most distinguished works, and for which he was knighted by the Marquis of Mantua, became the plunder of the Germans at the sacking of the city. As an engraver, Andrea Mantegna claims our veneration as one of the earliest practisers of the art, and as having contributed more than all his contemporaries to its perfection, by his superior knowledge of design. Coeval with Antonio Pollajuoli, he resembles him in the style of his engraving, but he greatly surpasses him in the drawing of his figures, particularly in the naked. His plates are generally executed by single strokes from one corner of the plate to the other, in a manner resembling drawings made with a pen, without hatchings, or cross lines. Several of his prints are engraved from his own designs, which are distinguished by a simplicity and correctness of outline unusual at the early period in which he lived. He sometimes marked his plates with a monogram similar to one afterwards made use of by Marc Antonio Raimondi, MF. and sometimes with a tablet, also made use of by that celebrated engraver, . The following are his principal plates:

The Virgin seated, with the infant Jesus in her arms.
The Scourging of Christ.
The Entombing of Christ, inscribed, *Humani generis Redemptori.*
Christ descending into Hell.
Christ holding the Standard of the Cross between two Saints.
Judith with the Head of Holofernes.
A Battle of Sea Monsters, with the figures of two armed Warriors.
A Battle of Sea Gods, with the figure of Neptune.
Hercules between Virtue and Vice. This print is sometimes attributed to Marc Antonio.
Hercules strangling Anteus, inscribed, *Divo Herculi invicto.*
Four Female Figures dancing.
Bacchus, supported by Fauns and Satyrs.
The Triumph of Julius Cæsar; in nine plates; after his pictures now in the King's collection. It is difficult to meet with a complete set of these plates. They have been copied in chiaroscuro by Andrea Andreani.

Andrea Mantegna died at Mantua in 1505, aged 74, where a monument was erected to his memory by his sons, in the church of S. Andrea, in 1517, which has occasioned Vasari, with his usual inaccuracy, to date his death in that year.

MANTEGNA, Francesco. Among the best scholars of Andrea Mantegna, were Francesco, and another of his sons, who finished the frescoes left imperfect by their father in the Camera degli Sposi, in the castle at Mantua, and painted the ceilings, so much admired for the infantine and playful beauty of the angels. Francesco also painted two laterals for an altar-piece in S. Andrea, a work of his father's.

MANTOUANO, Rinaldo. This painter was born at Mantua, and was one of the most distinguished scholars of Giulio Romano. Vasari regrets the premature death of this promising artist, who was regarded as one of the ablest painters of his time. In the church of S. Agnese at Mantua, is a fine picture by him of the Virgin and Infant, with S. Agostino and S. Girolamo, composed and designed with a grandeur so much beyond his age, that it gave rise to a suspicion that it was painted from a design of his instructor. He died in the flower of his life.

MANTOUANO. See Andreani and Ghisi.

MANTOUANO. See Venusti.

MANTOUANO, Teodoro. See Ghigi.

MANUEL, Nicholas and Rodofl. See Deutsch.

MANZUOLI, Maso, called Maso di S. Friano. This painter was born at Florence in 1536. He was first a disciple of Pierfrancesco di Jacopo, and afterwards of Carlo Portelli. Vasari does not hesitate to place this artist on an equal rank with Batista Naldini and Alessandro Allori. This honourable testimony will not appear unmerited to those who have seen his picture of the Visitation of the Virgin to St. Elizabeth, formerly in the church of S. Pietro Maggiore at Florence; afterwards taken to Rome, and placed in the gallery of the Vatican. This graceful and impressive picture was painted when he was thirty years of age, and is not only the most admired of his works, but is regarded as the ablest production of the Florentine school at the period in which he lived. There are other works by him in the church of the S. Trinitá, and in the Florentine gallery. He died in 1575, aged 39.

MARACCI, Giovanni. See Marracci.

MARATTI, Carlo. This eminent painter was born at Camurano, in the Marquisate of Ancona, in 1625. At twelve years of age he showed so strong a propensity for design, that his parents sent him to Rome, where he entered the school of Andrea Sacchi, under whom he studied several years, and was his most favoured disciple. By the recommendation of his instructor, he made the great works of Raffaelle the chief objects of his contemplation; he studied them with the most exemplary assiduity, and became a correct and elegant designer. He was much employed in painting holy families, pictures of the Virgin, and female saints, on which account the contemporary artists, particularly Salvator Rosa, supposing him incapable of higher or more arduous exertions, satirically styled him *Carluccio delle Madonne.* To counteract the efforts of his enemies, Andrea Sacchi procured him the commission to paint a picture for the Battisterio of St. John

of Lateran, where he represented Constantine destroying the idols, a performance which stifled the voice of calumny, and was esteemed one of the ablest productions of the time. It procured him the patronage of Alexander VII. under whose protection, and that of his successors, he became the most popular and most employed artist at Rome. His most admired works are those he painted in the style of Andrea Sacchi, of which the following are the most worthy of notice. The Death of St. Francis Xavier, in the church of Il Gesu, which is engraved by J. Frey; the Visitation, in la Pace; and the Conception, in S. Isidore: but his most celebrated work is the Martyrdom of S. Biagio at Genoa, which Lanzi observes is worthy of the ablest emulator of the style of Sacchi. Carlo Maratti was a correct designer, but his forms discover little acquaintance with the beauties of the antique. His compositions are rich, and even magnificent, but they bear the character of coldness and languor, and appear rather the productions of labour, than the inspirations of genius. The expression of his heads is sweet and amiable, though not distinguished by peculiar dignity or grace. He prided himself on the copious casting of his draperies, but in these he was governed by manner and practice, and the confused multiplicity of his folds exhibits little of the beauty of the figure. His colouring in general is silvery and pleasing; but towards the latter part of his life it was occasionally chalky and cold. He seems to have been more indebted for what is approved in his works to the great models he consulted, than the originality of his invention; and though his pictures will always be thought worthy of our esteem, they possess neither the fire nor the sentiment that excites our admiration. We have by this painter several etchings, executed in a free spirited style, though neater and more finished than those of painters usually are. Some of them are from his own designs, and others after the celebrated Italian masters. The following are by him:

A set of ten plates of the Life of the Virgin; *from his own compositions.*
Several Holy Families, and subjects of the Virgin; *after the same.*
Heliodorus driven from the Temple; in two sheets; *after Raffaelle.*
Christ, with the Woman of Samaria; *after An. Caracci.*
The Flagellation of St. Andrew; *after Domenichino.*
Joseph discovering himself to his Brethren; *after Mola.*
St. Charles Borromeo interceding for the persons afflicted with the plague; *after Cavaliere Perugino.*

Carlo Maratti died at Rome in 1713, at the advanced age of 88.

MARC, Estevan. According to Palomino, this Spanish artist was a native of Valencia, and a scholar of Pedro Orrente, under whom he became an eminent painter of battles. He also painted historical subjects, though less distinguished in that branch than the former. In the church of San Juan de Mercado, at Valencia, is an altar-piece of the Last Supper, highly commended by his biographer. For the Bueno Retiro he painted a large picture of the Marriage at Cana, where there is also one of his most capital battle-pieces. He died at Valencia in 1660, at an advanced age.

MARC, Miguel. He was the son and scholar of Estevan Marc, born at Valencia in 1633. He painted history and battles in the style of his father, though greatly inferior to him. One of his best performances is the Death of St. Francis, in the church of the Franciscans at Valencia. He died at Valencia in 1670, aged 37.

MARCA, Giovanni Batista Lombardelli, called della. This painter was born at Montenuovo in 1532. He was first a scholar of Marco Marchetti da Faenza, and, according to Baglioni, visited Rome in the Pontificate of Gregory XIII. where he attached himself to an imitation of the works of Raffallino da Reggio, of whom he became an assistant and coadjutor in some fresco paintings in the Vatican. In the church of S. Pietro Montorio he painted a series of pictures of the Life of St. Francis; and in S. Maria de Monti, the Resurrection. There are several of his works in the churches at Montenuovo. He died in 1587, aged 55.

MARC, Antonio. See Raimondi.

MARCEL, N. This artist was born at Frankfort in 1628, and was a scholar of George Vlugels, an indifferent painter of still-life. Marcel greatly surpassed his master, and his pictures of flowers, fruit, shells, &c. are very highly finished and delicately coloured. They are held in considerable estimation in Germany. He died at Frankfort in 1683, aged 55.

MARCELLIS, Otho. A Dutch painter, born at Amsterdam in 1613. It is not known by whom he was instructed, but he acquired considerable celebrity by his excellence in a very singular branch of the art. He painted reptiles, insects, and curious plants, which he designed with surprising fidelity, and finished with extraordinary care. The admiration of these exotic productions was not confined to his own country. He resided some time at Paris, where he was greatly encouraged by the Queen-mother, by whom he was munificently rewarded. He afterwards visited Florence, where his talents were equally distinguished by the Grand Duke. His works were not less admired at Naples and Rome, where he passed several years. He painted every thing from nature, for which purpose he is said to have kept a kind of museum of serpents, vipers, rare insects, and other curiosities, which he copied with unexampled precision, and a singular beauty of pencil. His pictures are found in the choicest collections in Holland. He died at Amsterdam in 1673, aged 60.

MARCENAY, Anthony de Ghuy. A modern French engraver, who flourished about the year 1760. He was one of the most successful imitators of the style of Rembrandt, and has engraved several plates of portraits and other subjects, in which the dry point is used with great dexterity. Among others, we have the following prints by him:

PORTRAITS.

Henry IV. of France; *after Janet.*
The Duke of Sully; *after Porbus.*
The Chevalier Bayard.
The Maid of Orleans.
Viscount Turenne; *after Champagne.*
Prince Eugene; *after Kupetzki.*
Marshal Villers; *after Rigaud.*
General Paoli.
Stanislaus Augustus, King of Poland; *after Bacierelli.*
Marshal Saxe; *after Liotard.*

The Portrait of Tintoretto; *after a picture by himself.*
A half-length of Rembrandt, with a pallet.

SUBJECTS.

Sun-set; *after Vernet.*
A View of the Sea-coast, with Fishermen; *after the same.*
A Land-storm; *after Vanuden.*
A Skirmish of Cavalry; *after Parrocel.*
The Testament of Eudamidas: *after N. Poussin.*
Tobit recovering his Sight; *after Rembrandt.*

MARCHAND, or MARCHANT, PETER. Florent le Comte mentions an old artist of this name, who lived about the year 1577, and engraved both on wood and on copper; but he does not specify any of his works. Professor Christ attributes to this engraver a monogram composed of a P. and an M. PM. with the above date.

MARCHANT, PETRUS. The name of an engraver affixed to a book of goldsmith's ornaments, executed with the graver in a neat free style. It is signed, *Petrus Marchant, fecit.* 1623.

MARCHANT, J. There is a portrait of Mrs. Cibber engraved by this artist; *after Hudson,* in 1749.

MARCHESI, GUISEPPE, called Il SANSONE. This painter was born at Bologna in 1699, and was first a scholar of Marc Antonio Franceschini, but afterwards studied under Aureliano Milani. To the vigorous colour, and the bold fore-shortening of his first instructor, he united the correct design of Milani, and distinguished himself by many admired works in the churches of Bologna. In S. Pietro is a fine picture of St. Ambrose refusing the Emperor Theodosius the Entrance to the Temple. His picture of the Birth of the Virgin, in la Madonna di Galeria, and that of the Resurrection in S. Croce, are painted in the great style of Franceschini. One of his most esteemed works is the Martyrdom of S. Prisca, in the Dome of Rimini, in which he appears to have had in view the St. Agnes of Domenichino. Lanzi ranks his picture of the Four Seasons among the happiest productions of the modern Bolognese school.

MARCHESI, GIROLAMO. See COTIGNOLA.

MARCHESINI, ALESSANDRO. According to Orlandi, this painter was born at Verona in 1664, and received his first instruction in the art from Biagio Falcieri. At the age of sixteen he was sent to Bologna, and placed under the tuition of Carlo Cignani. Under that master he became a reputable painter of history, and on his return to Verona was employed in several works for the churches of S. Biagio, la Madonna della Scala, and other public edifices. He resided some time at Venice, where he was chiefly occupied in painting easel pictures of historical and fabulous subjects, which were more remarkable for facility of execution than correctness and study. He died in 1738, aged 76.

MARCHETTI, Marco, called da Faenza. This painter is called by Baglione Marco da Faenza. He flourished at Rome in the pontificate of Gregory XIII. who employed him in ornamenting the loggie of the Vatican with grotesque and arabesque subjects, in which he particularly excelled. His talents were not however confined to that branch of the art. He painted historical subjects, which were correctly and elegantly designed, with a more than usual acquaintance with the nude. Such is his picture of the Murder of the Innocents in the Vatican. In the church of the Trinitá de Monti, he painted a series of pictures of the Life of St. Francis di Paola. Cosmo I. employed him sometime in the Palazzo Vecchio, at Florence. He died in 1588.

MARCHIS, Alessio de. This artist was a Neapolitan, and flourished about the year 1710. He painted landscapes, sea-ports, and towns on fire; in which he followed the great style of Salvator Rosa. His principal works are at Perugio and Urbino, where they are held in high estimation. Lanzi reports of this painter, that in order to imitate nature more exactly in his conflagrations, he set fire to a barn, for the purpose of study; the fact being discovered, he was sent to the gallies for some years, but was released from his punishment in the pontificate of Clement XI. who employed him in his palace at Urbino, which he decorated with several of his best works. One of his most celebrated pictures is the Burning of Troy, in the Palazzo Semproni.

MARCILLA, or Marsiglia Guglielmo da. This painter was born at Marseilles in 1475. Vasari reports, that having been concerned when he was young, in an unfortunate quarrel, in which one of the parties was killed; to avoid the rigour of justice, he took refuge in a cloister, and became a monk. He afterwards fled from his monastery, and travelled to Arezzo, and on his arrival in Italy was secularized. At Arezzo he distinguished himself by some very extraordinary paintings on glass, the fame of which reached Rome, whither he was invited by Julius II. For that pontiff he executed some considerable works on glass, as well as several paintings in fresco. In the dome at Arezzo he painted the Evangelists, designed in the great style of M. A. Buonaroti, and like the frescoes of that sublime master, are coloured in a low and subdued tone. His glass-paintings, on the contrary, have all the richness and glow that colour can give, and when assisted by the brightness of the sun, are of undescribable brilliancy. He died in 1537, aged 62.

MARCOLINI, Francesco. An Italian engraver on wood, born at Forli about the year 1500. In 1540 he published a book entitled, *Il Giardino de Pensieri,* with wooden cuts, executed by himself, after the designs of *Guiseppe Porta,* called *Salviati,* which possess considerable merit.

MARCONI, Rocco. This painter was a native of Trevigi, and flourished about the year 1505. Ridolfi ranks him among the disciples of Palma, but Zanetti, with more probability asserts that he was a scholar of Giovanni Bellini. He excelled as a colourist, and was a tolerably correct designer, although coarse and austere in his forms, and ignoble in his characters. His picture in the church of S. Niccolo, which is considered one of his earliest works, is dated 1505. One of his best performances is the Adultress before Christ, in S. Giorgio Maggiore.

MARCUCCI, Agostino. He was a native of Siena, though educated at Bologna, and had the advantage of studying in the school of the Caracci, until Pietro Facini attempted the establishment of a rival academy, to which Marcucci attached himself. He painted some pictures for the churches at Bologna, among which is the Death of the Virgin in la Concezione.

MARESCALCO, Giovanni. See Buonconsigli.

MARESCOTTI, Bartolomeo. This painter was a native of Bologna, and was brought up in the school of Guidó Reni, of whose style he was a slight and unsuccessful imitator. There are some of his works in the churches and public edifices at Bologna; in S. Martino Maggiore, the Martyrdom of S. Barbara; in S. Stefano, the Crowning of the Virgin; and S. Sigismondo condemned to death, in the church dedicated to that saint.

MARGARITONE. This venerable artist is regarded as the most ancient painter of whom we have any account in the history of modern art, who, with Cimabue, contributed to the revival of painting. He appears to have been born at Arezzo in the year 1198, about forty years before the birth of that master. He is said by Vasari to have been instructed by some Greek painters in the rude and barbarous exercise of the art, practised at that remote period. His works were almost confined to images of the Virgin and Crucifixes, a few of which remain in the churches at Arezzo; and in S. Croce, at Florence, where there is a picture of St. Francis, by Cimabue, to which the works of Margaritone are little inferior. He also distinguished himself as a sculptor and an architect. On the death of Gregory X. at Arezzo, Margaritone was appointed to erect his monument, on which occasion he carved a marble statute of the Pope, and decorated the chapel with his portrait, and other paintings. He died in 1275, aged 77.

MARI, Alessandro. He was born at Turin in 1650, and was first a scholar of Domenico Piola of Genoa, but afterwards went to Venice, where he studied some time under Cavaliere Liberi. He next visited Bologna, and passed some years in the school of Lorenzo Pasinelli, and on leaving that master, painted some pictures for the churches in that city, of which the most esteemed were the Crucifixion, and the Martyrdom of St. Sebastian, in S. Barbaziano. His principal residence was at Milan, where he gained considerable reputation by painting symbolical subjects, in imitation of the old masters. According to Lanzi he went to Spain, and died at Madrid in 1707, aged 57.

MARIA, Cavaliere Ercole, called Ercolino di Guido. This painter was a native of Bologna, and a favourite disciple of Guido Reni. He imitated and copied the works of his instructor with such precision, that he is said to have deceived the master himself. Malvasia reports, that Guido having left a picture in a half finished state, Ercole copied it, and placed his work on the easel of his master, who proceeded to finish it, without discovering the deception. His powers appear however to have been confined to the humble pretensions of a copyist, although they were such as to procure him the most flattering encouragement, even at Rome. He was particularly patronised by Urban VIII. who conferred on him the honour of knighthood. He died young at Rome, about the year 1640.

MARIA, Francesco di. He was born at Naples in 1623, and became a disciple of Domenichino, when he resided in that city. Like his admirable instructor, he studied the subjects he painted with the most profound attention; and, like him, endured with patient suffering the taunts and scoffings of his contemporaries for tardiness and irresolution, which accompanied Zampieri to the tomb. His historical works are not numerous; but the few that exist are held in the highest estimation, and may be mistaken by the inexperienced for the works of Domenichino. He particularly excelled in portrait painting; and Lanzi reports, that a portrait by him being exhibited at Rome with one by Rubens, and another by Vandyck, the preference was given by the judges, Niccolo Poussin, Pietro da Cortona, and Andrea Sacchi, to that of Maria. He died in 1690, aged 67.

MARIANI, Giovanni Maria. This painter was a native of Ascoli, and flourished about the year 1655. He was a scholar of Domenico Fiasella at the time when Valerio Castelli studied under that master, and in conjunction with him distinguished himself by several works at Genoa, both in oil and in fresco. His picture in the oratory of S. Jacopo, of the Baptism of that Saint, may be ranked with the best productions of his time. He passed some part of his life at Rome, and was received into the academy there in 1650. He sometimes painted historical subjects of an easel size, which are found in the first collections at Genoa and Florence. One of his most admired works of this description is his picture of the Rape of the Sabines, in the Florentine gallery.

MARIENHOF, ——. A Dutch painter, born at Gorcum in 1650. It is not known by whom he was instructed; but according to M. Descamps he passed the early part of his life in studying and copying the works of Rubens. He afterwards settled at Brussels, where he was much employed in painting small historical pictures, which were touched and coloured entirely in the manner of Rubens. He died young.

MARIESCHI, Michele. This artist was a native of Venice. He excelled in painting architectural views and perspective, and passed the first part of his life in Germany, where his works were much esteemed. On his return to Venice he painted the most remarkable views in that city, several of which he has etched in a pleasing and spirited style. He died in 1743.

MARIESCHI, Jacopo. He was the son of the preceding artist, born at Venice in 1711. After being instructed in design and perspective by his father, he became a scholar of Gasparo Diziani. He painted architectural subjects, and views of Venice, in which he imitated the style of Canaletti, but with less success than Francesco Guardi. He died in 1794, aged 83.

MARIETTE, John. An eminent French engraver and printseller, born at Paris in 1654. He was instructed in drawing by his brother-in-law, J. B. Corneille, with the intention of becoming a painter, but by the advice of Charles le Brun, he changed his pursuit, and devoted himself to engraving. Several of his plates are from his own designs; and his compositions possess considerable merit, though his drawing is not very correct. He worked both with the point and the graver, in a slight, and rather a coarse style. We have a great number of plates by him, the greater part of which are fron-

tispieces, vignettes, and other book-ornaments. The following are esteemed his best prints:

The Descent from the Cross; *after le Brun.*
The Angels ministering to Christ in the Desart; *after the same.*
St. Peter delivered from prison; *after Domenichino.*
Moses saved from the Nile; *after Poussin.*
Joseph making himself known to his Brethren; *after M. Corneille.*
Christ curing the Paralytic; *after the same.*
St. Louis receiving the Communion; *after J. B. Corneille.*
St. Louis received into Heaven; *after the same.*

John Mariette died at Paris in 1742, aged 88.

MARIETTE, Peter John. He was the son of the preceding artist, from whom he inherited a very considerable property, and an extensive collection of prints, which, by continual additions, he rendered the most numerous and select of any private individual in Europe. His immense assemblage of prints and drawings was sold in Paris in 1775. For his amusement he etched a few plates of landscapes, *after Guercino*; and some heads and studies, *after Caracci* and *Perino del Vaga.* He died at Paris in 1774.

MARIANI, Onorio. This painter was born at Florence in 1627. He was the cousin and disciple of Carlo Dolci, and for some time followed the finished and laboured manner of his relative, but afterwards adopted a grander and more dignified style: more ideal and less constrained. His principal works are in the church of S. Maria Maggiore, and in that of S. Simone at Florence. Of his easel pictures there are several in the private collections, which are highly esteemed. He died in 1715, aged 88.

MARINI, Benedetto. This painter was a native of Urbino, and flourished about the year 1625. According to Lanzi, he was one of the most distinguished scholars of Claudio Ridolfi, and on leaving that master resided some years at Piacenza, where he painted several altar-pieces, and other works, in which he united the Lombard with the Venetian style. The most celebrated of his performances is his picture of the Multiplication of the Loaves, in the refectory of the Conventuali, painted in oil, in 1625; an immense composition, arranged with surprising ingenuity and variety. Lanzi gives him the preference to his instructor in the extent and vivacity of his genius, though perhaps inferior to him in the fundamental principles of the art.

MARINUS. A Flemish engraver, who flourished about the year 1630. His principal residence was at Antwerp, where he executed several plates, in a neat but singular style. They are worked entirely with the graver, with very delicate strokes crossing each other, and filled up with long dots. They are very highly finished, though the drawing and the folds of the draperies are not very correct. The prints of this artist are held in considerable estimation, particularly fine impressions of them. Among others we have the following by him:

The Flight into Egypt; a night-piece; *after Rubens.*
St. Ignatius curing the Diseased; *after the same.*
St. Francis Xavier resuscitating a dead person; *after the same.*

The Adoration of the Shepherds; *after Jordaens.*
Christ before the High-priest Caiphas; *after the same.*
The Martyrdom of St. Apollonia; *after the same.*
Village Children forming a Concert; *after C. Sachtleven.* 1633.

He also engraved some plates, *after M. A. Caravaggio, Vandyck,* and others.

MARIO DA FIORI. See NUZZI.

MARIOTTI. By this artist, who was a native of Italy, and probably a painter, we have a slight, spirited etching of a frontispiece to a collection of altar-pieces, published at Rome by Giacomo Rossi. The figures are well drawn, and it is executed in the style of a painter. It is after a design by *Ciro Ferri.*

MARK, QUINTIN. A modern German engraver, born at Littau in 1753. He visited Vienna when young, and was instructed in engraving by Schmutzer, under whom he became an eminent artist, and was made a member of the Imperial Academy. His plates are neatly executed with the graver. The following are among his best prints:

The Virgin and Infant, with St. John; *after L. Giordano.*
Susanna and the Elders; *after Rubens.*
Alexander and Diogenes; *after the same.*
Herodias with the Head of St. John; *after T. van Thulden.*
Cleopatra showing Augustus the Bust of Julius Cæsar; *after P. Battoni.*
Venus and Cupid asleep; *after Franceschini.*
The Amorous Miser; *after Braun.* 1786.

MARLIE, RENE ELIZABETH. See LEPICIE.

MARLOW, M. An obscure English engraver, who lived about the year 1675. He appears to have been employed only by the booksellers, and in that capacity engraved a portrait of John Mayne, Arithmetician, prefixed to his *Clavis Commercialis*; dated 1674.

MARMION, EDMUND. An English designer and engraver, by whom we have a few etchings of domestic subjects of ladies and gentlemen, from his own designs. His prints bear some resemblance to those of Gaywood, though inferior to him. There is a portrait of George Tooke, of Popes, by him, which is scarce.

MARMOCCHINI, GIOVANNA CORTESI. This lady was born at Florence in 1670. She was first a pupil of Livio Mehus, and afterwards of Pietro Dandini. She was afterwards taught miniature painting by Ippolito Galantini. Although she chiefly excelled in portraits in miniature, she practised both in oil and in crayons, and under the patronage of the Grand Duchess, met with very extensive encouragement. She died in 1736, aged 66.

MARMOLEJA, PEDRO DE VILLEGAS. A Spanish painter, born at Seville in 1520. He travelled to Italy for improvement; and from the great style of his design, has been incorrectly said to have been a disciple of Raffaelle, who died in the year in which

Marmoleja was born. His principal works are in the churches, and in the hospital of San Lazaro, at Seville, and are said to be distinguished by beauty of form and dignity of character. He died in 1599, aged 77.

MAROLI, Domenico. This painter was born at Messina in 1612. He was a scholar of Antonio Ricci, called Barbalunga; and on leaving the school of that master visited Venice, where he studied with attention the works of the great masters of that school, and returned to Sicily with the powers of an accomplished colourist. His carnations are fresh and delicate; and the airs of his heads expressive and full of character. Such are his pictures of the Martyrdom of S. Placido, in S. Paolo; and the Nativity, in the Chiesa della Grotta, at Messina. Whilst at Venice, he painted with success some pastoral subjects, in the syle of Giacomo Bassano, which were much admired. This artist fell a victim to the revolution which took place in Sicily in 1674.

MARONE, Jacopo. He was a native of Alessandria, and flourished from about the year 1451 till 1484. His principal residence was at Genoa, and in the state, where he painted several altar-pieces for the churches. In the church of S. Jacopo at Savona, is a picture of the Nativity by him, painted in distemper, in a careful high-finished style. In S. Brigada, at Genoa, are two pictures by this master, dated in 1481 and 1484.

MAROT, John. A French architect and engraver, born at Paris in 1620. We have by this artist several architectural plates of plans and elevations of the most remarkable edifices in Paris, and the vicinity. In conjunction with *S. de la Boissiere, Is. Silvestre, I. le Paultre, Seb. le Clerc, F. Chaveau*, and other artists, he executed several of the plates for the great cabinet of the King of France. The following are his principal prints:

A set of thirteen plates of Churches and public edifices at Paris; designed and engraved after their measurement by *J. Marot.*
A second set of twelve plates of the same.
Twenty-one plates of Views of the Chateau de Richelieu.
The Plans and Elevations of the Louvre; three plates.
The Plans and Views of the Chateau de Vincennes; three plates.
The Plan and Elevation of the Chateau de Madrid; two plates.

MAROT, Daniel. He was the son of the preceding artist, born at Paris in 1650, and distinguished himself as an architect and an engraver. He is usually styled architect to William III. King of England; and engraved several plates in the style of his father, which were published at Paris, with some of those of John Marot, entitled *Receuil des planches des Sieurs Marot, pere et fils.* He also engraved a set of architectural plates, which were published at Amsterdam in 1712; and the statues and vases in the palace at Loo. We have also the following prints by him:

The great Fair at the Hague, with the Burghers under arms, saluting the Prince and Princess of Orange; in two sheets.
The great Fair at Amsterdam, with the Citizens under arms.
The Festival of the Birth-day of the Prince of Orange. 1686.
The Interior of the Audience-chamber at the Hague.
A perspective View of Voorst.

MARRACCI, Giovanni. This painter was born at Lucca in 1637, and was first a scholar of Pietro Paolini. When he was fourteen years of age he went to Rome, where he had the advantage of being received into the school of Pietro da Cortona, under whom he studied some time; and before he was twenty-five had distinguished himself as an historical painter at Rome. On the death of his father he returned to Lucca, where he painted several pictures for the confraternity of S. Lorenzo, and the Collegiate di S. Michele. In the dome of S. Ignazio, at San Giovanni, he painted some considerable fresco works. He died in 1704, aged 67.

MARSHALL, William. An English engraver, who, from the persons he represented, must have begun to practise the art early in the reign of James I. He engraved chiefly for the booksellers, by whom he was employed upwards of forty years. He worked entirely with the graver, in a stiff style, without taste. His best prints are his portraits, of which he engraved a great number, most of which are supposed to have been done from his own designs, after life. Although they are very indifferently executed, they are interesting to the collector, on account of the personages they represent. He also engraved several frontispieces, and other book ornaments. We have among others the following portraits by him:

Sir Thomas Moore, Chancellor.
Desiderius Erasmus.
William Cecil, Lord Burleigh.
Robert Dudley, Earl of Leicester.
Nicholas Ridley, Bishop of Rochester.
Lady Jane Grey.
James I.
William Camden, Historian, &c.
William Shakspeare.
Benjamin Jonson.
Charles I.; three prints.
Francis, Lord Bacon.
George Villiers, Duke of Buckingham.
Robert Devereux, Earl of Essex; scarce.
William Alexander, Earl of Sterling; scarce.
William Laud, Archbishop of Canterbury.
Nathanial Bernard, Rector of Ramenham; scarce.
Dr. Donne, when 18 years of age. 1635.
The Reverend Dr. John Taylor.
The Reverend John Sym.
The Reverend Josia Shute.
James, the first Duke of Hamilton.
John Milton.
James Shirley, Poet.
Sir Robert Stapleton, Poet. 1646.
Sir John Suckling, Poet.
The Frontispiece to the Arcadian Princess. 1635.
———————— to the Evangelical Harmony.
———————— to Virgil's Works, by Ogilby. 1649.

MARSIGLIA, Guglielmo. See Marcilla.

MARTEAU, Giles de, the elder. This artist was born at Liege in 1722. He went to Paris when he was young, where he acquired considerable reputation as one of the most successful revivers of the dotted style of engraving, which he brought to great perfection. He was received into the Academy at Paris in 1764. He engraved several plates of academical figures, after the designs of some of the most eminent French artists. We have also, among others, the following prints by him:

The Portrait of C. Vanloo, Painter.
The Education of Cupid; *after Boucher.*
Venus and Cupid; *after the same.*
The Head of Heliodorus; *from a design by Pierre; after Raffaelle.*
The Bust of the Virgin; *after Pierre.*
The Entombing of Christ; *after Stellaert.*
Justice protecting the Arts; *after Cochin.*
Lycurgus wounded by a Plebeian; *after the same;* his reception plate.
An allegorical Subject on the Death of the Dauphin; *after the same.*
A set of six Landscapes; *after J. Houel.*

MARTEAU, Giles de, the younger. He was the nephew and pupil of the preceding artist, born at Liege about the year 1750. He engraved some plates in the style of his uncle, which are not without merit. Among others, we have the following by him:

Innocent Pleasure; *after Huet.*
The favourite Lamb; *after the same.*
Two Hunting-pieces; *after the same.*
Cupid crying; *after the same.*

MARTENASIE, Peter. A Flemish engraver, who was a native of Antwerp, and was instructed in engraving at Paris by J. P. le Bas. We have the following prints by him:

The Watering-place; *after Berghem.*
The Father of a Family; *after Greuze.*
The Rape of the Sabines; *after Rubens.*

MARTIN, David. An English mezzotinto engraver, who flourished about the year 1765. He engraved several portraits, among which are:

L. F. Roubillac, Sculptor; *after A. Carpentiers.* 1765.
Lady F. Manners, daughter of the Marquis of Granby. 1772.
J. J. Rousseau; *after Ramsay.*
David Hume; *after the same.*

MARTINELLI, Giovanni. This painter was a Florentine, and flourished about the middle of the seventeenth century. He was an artist to whom, Lanzi remarks, history attributes less merit than he deserves. In the Florentine gallery is a fine picture by this master of the Feast of Balthasar; and in S. Lucia de Bardi, the Guardian Angel; but his most esteemed work is his picture of a miracle wrought by St. Anthony, at the Conventuali at Pescia.

MARTINEZ, Sebastian. A Spanish artist, born at Jaen in 1602. He was a reputable painter of history, and, according to Palomino, resided the early part of his life at Cordova, where he painted several pictures for the churches, particularly three altar-pieces in the Convent of Corpus Christi, representing the immaculate Conception, San Francisco de Assis, and the Nativity. On the death of Don Diego Velasquez, he visited Madrid, and was appointed painter to Philip IV. He died at Madrid in 1667, aged 65.

MARTINEZ, Ambrosio. He was born at Granada about the year 1630, and was brought up in the school of Alonzo Cano. By the instruction of that distinguished artist, he became a reputable historical painter. His principal works are in the church of the Monastery of San Geronimo, and at the Carmelites, in his native city. He died at Granada in 1674, aged about 44.

MARTINEZ, Jusepe. This Spainish painter was born at Saragossa in 1612, and went young to Italy, where he studied some years at Rome. On his return to Spain he was employed in several considerable works for the churches and convents at Saragossa. Palomino mentions a series of pictures of the life of our Saviour in the cloyster of S. Geronimo. He died in 1682, aged 70.

MARTINI, Giovanni. This artist was a native of Udina, and flourished from the year 1501 till 1515. He was a co-disciple with Pelligrino di S. Daniello, under Giovanni Bellini. His principal work is a picture of S. Marco, in the dome at Udina, painted in competition with his fellow student, which, according to Vasari, is little inferior to him.

MARTINI, Pietro Antonio. A modern Italian engraver, born at Parma in 1739. He visited Paris when young, where his first productions were some plates, etched after Teniers, and other Flemish artists, which were finished by Le Bas. Martini was some time in London, where he engraved several plates. We have, among others, the following by him:

Heliodorus driven from the Temple; *after Solimene.*
Christ driving the Money-changers from the Temple; *after the same.*
Architectural Ruins; *after Robert.*
The Pleasures of Summer; *after Vernet.*
A View of Spoletto; *after the same.*
A View of Porto Ercole; *after the same.*
A View of Avignon; *after the same.*
The Augurs; *after Sal. Rosa;* etched by *Martini,* and finished by *Le Bas.*

MARTINOTTI, Evangelista. This painter was born at Castel Monferrato in 1634. He was a scholar of Salvator Rosa, and, according to Orlandi, excelled in painting landscapes, with figures and animals. Lanzi mentions him as a painter of history, and commends his picture of the Baptism of Christ by St. John, in the dome of Casale. He died in 1694, aged 60. He had a brother, Francesco Martinotti, who was also a disciple of Salvator Rosa, and painted history. He died in 1674, aged 38.

MARTIRELLI. This painter was born at Naples in 1670, and was a scholar of Giacomo del Po. His first attempts were in historical subjects, but not succeeding to his wishes,

he abandoned that branch of the art, and applied himself to landscape-painting, to which his powers were better adapted, and became a reputable artist. He imitated the style of Salvator Rosa, in the romantic wildness of his scenery, as well as in the figures with which he embellished his pictures. He died in 1720, aged 50.

MARTIS, Ottaviano. He was a native of Gubbio, and flourished from the year 1400 till 1444. Lanzi mentions a picture by him, in the church of S. Maria Nuova, painted in fresco in 1403, representing the Virgin and Infant, with a glory of angels, in which, though in a dry style, the attitudes are as graceful as any of his contemporaries.

MARUCELLI, Giovanni Stefano. According to Baldinucci, this artist was born in the province of Umbria in 1586*. He was a scholar of Andrea Boscoli, and distinguished himself as a painter of history, although he was more celebrated as an architect and engineer. His principal residence was at Pisa, where he painted, in the tribune of the dome, Abraham and the Angels, which is admired for the elegance of the composition, and the harmony of the colouring. He died in 1646, aged 60.

MARZIALE, Marco. This painter was a native of Venice, and, according to Lanzi, flourished from 1488 till 1506. He was a scholar, or at least an imitator, of Giovanni Bellini, and painted historical subjects in a dry stiff style. In the Conservatorio delle Penitenti at Venice, is a picture of the Purification, signed *Marcus Martialis Venetus.* 1488. He was living in 1506, as appears from a picture of Christ with the Disciples at Emaus, dated in that year, in the Contarini collection.

MASACCIO, Maso di S. Giovanni, called. This eminent painter was born at S. Giovanni di Valdarno, in the Florentine territory, in 1401. He was first a disciple of Masolino da Panicale, who he soon surpassed, and after the death of that master finished the works left imperfect by him. He formed his principles by studying the works of Lorenzo Ghiberti and Donatella. He learned perspective under Filippo Brunelleschi, and went to Rome to improve his design by the study of the antique. The powers of Masaccio form an epoch in the history of the art, and he is regarded as the founder of a new style characterised by the insipient grandeur of the Florentine school. Vasari observes that the productions of his predecessors may be said to be painted; but the works of Masaccio are stamped with the genuine attributes of truth and nature. His first performances retained somewhat of the dry and gothic stiffness which prevailed before him. Such are his S. Anna, in the church of S. Ambrogio at Florence; and his series of pictures of the Passion of our Saviour, in the chapel of S. Catherine, in the church of S. Clemente at Rome. But his celebrated fresco works in the church of S. Pietro del Carmine at Florence, are distinguished by a greatness of style unknown to his contemporaries. His compositions are studied and combined, his design daring, though correct, and his colouring tender and true, with a harmony of effect, little known at that period. The airs of his heads are distinguished by extraordinary animation and truth of expression, and are compared by Mengs to those of Raffaelle. The folds of his draperies, though minute, are simple and natural. His works became the study of the best painters

* Mr. Pilkington dates the birth of this artist in 1646, and his death in 1706; though he calls him a scholar of Boscoli, who, by his own account, died in 1606.

who succeeded him, and were the models from which Pietro Perugino, and even Raffaelle, formed their style. There are few of his pictures to be met with in private collections. In the gallery at Florence is a portrait of a young man, which is highly esteemed. He died in 1443, in the prime of life, and was suspected to have been poisoned. Some of his works, left imperfect at his death, were finished by Filippo Lippi.

MASCAGNI, Donato, called Fra Arsenio. This painter was born at Florence in 1579, and was one of the ablest scholars of Jacopo Ligozzi. Soon after leaving the school of that master, he became a monk of the order of the Servi, and took the name of Fra Arsenio, by which he is generally known. He painted several altar-pieces for the churches at Florence, particularly for that of his monastery. His principal performance is a large picture in the library of the Servi, at Vallombrosa, which Lanzi mentions in very favourable terms. It is a copious and ingenious composition, representing Matilda, Countess of Ferrara, yielding up that state to the see of Rome. His style is more distinguished by minuteness and precision, than for elegance of design, or suavity of colour. He died in 1636, aged 57.

MASÉ, F. de la. An obscure French engraver, mentioned by Mr. Strutt as having etched a plate representing St. Jerome in his cavern; *after L. de la Hire,* which proves him to have been a man of ability.

MASO, di S. Friano. See Manzuoli.

MASOLINO da Panicale. See Panicale.

MASQUELIER, Louis Joseph. A modern French engraver, born at Lisle about the year 1741. He was a pupil of J. P. le Bas at Paris, where he engraved several plates, in the neat spirited style of his instructor, which possess considerable merit, particularly his landscapes. Among others, we have the following prints by him:

The arrival of Voltaire in the Elysian Fields; *after le Barbier.*
An old Man kneeling near a Scull, called Diogenes; *after G. Douw.*
A View in Flanders; *after Teniers;* etched by *Masquelier,* and finished by *Le Bas.*
A Landscape, with Cattle; *after P. Potter.*
A pair of Landscapes; *after Ruysdael;* by *Masquelier* and *Le Bas.*
A View in Italy; *after Vernet.*
A Shipwreck; *after the same.*
Two Views of Ostend; *after Le May.*
A Landscape, with a Waterfall; *after Dietricy.*

He engraved several of the plates for *Le Voyage d'Italie,* by St. Non.

MASSARD, John. A modern French engraver, born at Paris about the year 1740. He was a pupil of J. G. Wille, and has engraved several plates in the neat finished style of that artist. The following are among his most esteemed prints:

PORTRAITS.

The Family of Charles I.; *after Vandyck.*
Louis XVI. of France, when Dauphin.

Marie-Antoinette; his consort.
Nicholas de Livri, Bishop of Callinique; *after L. Toqué.*

SUBJECTS.

The Virgin and Infant; *after Vandyck.*
Abraham and Hagar; *after the same.*
Eve presenting the forbidden Fruit to Adam; *after Cignani.*
The broken Pitcher; *after Greuze.*
The benevolent Lady; *after the same.*

MASSARI, Lucio. This painter was born at Bologna in 1569, and was some time a scholar of Bartolomeo Passerotti; but he afterwards studied in the great school of the Caracci. His style resembles that of Annibale, rather than Lodovico; and in some of his works he approaches so near to his manner, that they may easily be mistaken for those of that master. Of this description are his pictures of the Marriage of St. Catherine, in the church of S. Benedetto at Bologna; Christ appearing to Magdalen, at the Celestini; and his two altar-pieces in S. Michele in Bosco. In his picture of S. Gaetano in the church of the Theatins, he appears to have imitated the style of his friend and fellow student Albano, particularly in the glory of angels, which is entirely in the graceful manner of that master. Although he generally made choice of cheerful and pleasing subjects, his powers were not incompetent to the more arduous exhibition of the tragical and terrific. Such are his pictures of the Murder of the Innocents, in the Palazzo Bonfigliuola; and Christ bearing his cross, at the Certosa, a grand and copious composition, with an admirable variety in the expression of the heads, and of the most impressive effect. He died in 1633, aged 64.

MASSARO, Niccolo. This artist was a Neapolitan, and a scholar of Salvator Rosa. He painted landscapes, which resemble those of his instructor more in his forms and scenery than in his colouring, which is languid and weak. As he was not successful in the design of the figure, he was assisted in the decoration of his pictures by other artists, particularly by Antonio di Simone, a painter little known. He died in 1704.

MASSAROTTI, Angelo. He was born at Cremona in 1655, and for some time studied under Agostino Bonisoli, in his native city. He afterwards visited Rome, where he became a scholar of Carlo Cesi. One of his first performances was an altar-piece for the church of S. Salvatore in Lauro. Although he resided several years at Rome, his style partakes more of the Cremonese than the Roman taste. He trusted little to his imagination, but usually painted each individual figure from a portrait before him. By this servile habit, he could hardly avoid the vices of a mannerist. His principal work is a large picture in the church of S. Agostino, representing that saint distributing his regulations to his different orders. He died in 1723, aged 68.

MASSÉ, John Baptist. A French miniature-painter and engraver, born at Paris in 1681. In the early part of his life he applied himself to engraving, but having made some attempts to paint portraits in miniature, he met with such success, that he adopted it as his principal profession, although he arrived at a celebrity as an engraver, which procured him a reception into the Academy at Paris. He undertook the direction of the engravings from the pictures by Le Brun, in the gallery of Versailles, for which he made some

of the designs. The work consists of five hundred and twenty plates, entitled, *La grande galerie de Versailles et les deux salons qui l'accompagnent, dessinée par J. B. Massé et gravée par les meilleurs maitres du tems,* Paris 1752. He engraved himself the following prints:

Mary de Medicis, Queen of Henry IV. a frontispiece to the Luxembourg gallery; *after Rubens.*
The Portrait of Anthony Coypel, Painter; *after a picture by himself;* engraved by *Massé,* for his reception at the Academy.
Mercury sent by Venus to dispose Dido in favour of Æneas; *after J. Cotelle.*

MASSEI, Girolamo. This painter was a native of Lucca, and, according to Baglione, flourished at Rome in the pontificate of Paul V. where he painted several pictures for the churches and public edifices. In S. Luigi de Francesi is an altar-piece by him, representing the Martyrdom of St. Sebastian; and in the Trinitá de Monti there are several pictures in fresco of the Life and Miracles of St. Francis of Paula. Agostino Taja, in his *Descrizione del Vaticano,* says, he was one of the artists selected by Fra Ignazio Danti, superintendant of the works to ornament the loggie of the Vatican, where he was employed several years. He returned to Lucca towards the latter part of his life, where he died, at the age of 80.

MASSI, G. This artist is mentioned by Mr. Strutt as the engraver of a portrait of Cardinal Alaman Salviati; *after P. Nelli*; dated 1730.

MASSINI, C. The name of this artist, who was apparently a painter, is affixed to a slight etching, *after G. F. Greut,* representing Penelope weaving her web.

MASSON, Anthony. This celebrated French engraver was born near Orleans in 1636. He was bred to the business of an armourer, and first exercised the burin in graving ornaments on steel. Early in his life he settled at Paris, where he applied himself to drawing with great assiduity, and acquired some celebrity in painting and designing portraits. But he is principally distinguished as an engraver; and in some of his plates, particularly his portraits, he reached an excellence which has seldom been surpassed. His plates are executed entirely with the graver, which he handled with surprising firmness and facility, and at the same time with the utmost delicacy. His portrait of Brisacier, known by the name of the Grey-headed Man, is a model of lightness and precision. That of Olivier d'Ormesson is also admirable. Of his subjects, the celebrated print of Christ with the Disciples at Emaus, *after Titian,* commonly called the Table-cloth, may be regarded as a chef-d'œuvre in that style of engraving. The following is an ample list of the works of this eminent artist:

PORTRAITS.

Anne of Austria, Queen of France; *after P. Mignard.*
Maria Theresa of Austria, Queen of France; *after N. Mignard.*
Maria Anne Victoria of Bavaria, Dauphiness.
Louis Augustus, Duke du Maine, *ad vivum sc.*
John James de Mesmes, Count d'Avaux. 1683.
Francis de Beauvilliers, Duke de St. Aignau.
Francis Rouxel de Medavi, Archbishop of Rouen. 1677.
Maria de Lorraine, Duchess de Guise; *after N. Mignard.*

The Count D'Harcourt, called the *Cadet de la perle*; *after N. Mignard*; extremely fine.
Nicholas de Lamoignon, Count de Courson. 1676.
Jerome Bignon, Librarian to the King. 1686.
Denis Marin, Secretary to the King. 1672.
Louis Verjus, Count de Crecy. 1679.
Frederick William, Elector of Brandenbourg. 1683; scarce.
Guido Patin, Med. Doct.; engraved in a singular style; rare.
Charles Patin, his son, M. D.
Francis Maria, Doge of Genoa. 1685.
Hardouin de Beaumont, Archbishop of Paris; *after N. Mignard.*
Emanuel Theodore, Duke d'Albert; *after the same.*
Gaspar Charrier, Secretary to the King; *after Blanchet.*
Alexander du Puy, Marquis of St. André; *after de Seve.*
Louis, Duke de Vendome; *after P. Mignard.*
G. de Brisacier, Secretary to the Queen, called the Grey-headed Man; very fine.
Olivier le Fevre d'Ormesson, President of the Parliament. 1668; very fine.
Peter Dupuis, Painter to the King; *after N. Mignard.*
Anthony Masson, Engraver to the King; *se ipse fecit.*

The following heads, as large as life, though finely engraved, are less happy in the execution than the preceding portraits.

Louis XIV. with a Hat; *ad vivum fecit.* 1687.
Louis XIV.; a large oval; *after C. le Brun.*
Louis, the Dauphin, his son, with a Hat.
Philip, Duke of Orleans.
John Baptist Colbert, Prime Minister. 1677.
Francis de Harley, Archbishop of Paris. 1684.
Claude du Housset. 1681.
Henry de la Tour d'Auvergne, Viscount de Turenne.
Nicholas Potier de Novion, President of the Parliament. 1679.
William de Lamoignon, President of the Parliament. 1675.
Charles Colbert, Marquis de Croissi; *after H. Cascar.*

SUBJECTS.

St. Jerome in Meditation; *Masson, sc.*
The Holy Family; *after N. Mignard.*
Christ with the Pilgrims at Emaus; *after Titian.* This print is celebrated by the name of the *Table-cloth*; very fine.
The Assumption of the Virgin; *after Rubens*; fine and scarce.
The Brazen Serpent; *after the same;* in two sheets; fine.

MASSON, Magdalen. This ingenious lady was the daughter of the preceding artist, born at Paris about the year 1660, and was a pupil of her father, in whose fine style she engraved several portraits, or heads, as large as life. Among others, we have the following by her:

Elizabeth Charlotte, Duchess of Orleans; *Mad. Masson, sc.*
Elizabeth of Orleans, Duchess of Alençon; *after P. Mignard.*
Maria Theresa of Austria, Queen of France; *after Habert.*
Elizabeth Maria Josephine, Infanta of Spain.

Victor Amedeus II. Duke of Savoy.
Louis Henry de Gondrin de Montespan; *after a picture by A. Masson.*

MASTELLETTA, Il. See Donducci.

MASUCCI, Agostino. This painter was born at Rome in 1691, and was the last scholar of Carlo Maratti. Without the possession of great vigour or energy, his powers were equal to the subjects he usually treated, which, for the most part, were holy families, and subjects of the Virgin. In his small pictures he rivals his master in the amiable character of his Madonnas, and the pleasing arrangement of his compositions. Of his works in the churches and public edifices at Rome, the most esteemed are his picture of S. Anna, in the church del Nome SS. di Maria; and the Holy Family, in S. Maria Maggiore. In the church of the Osservanti, at Macerata, is an admired picture of S. Francesco; but his most considerable work is his S. Bonaventura, at Urbino, an ingenious and abundant composition, mentioned by Lanzi in very favourable terms. He died in 1758, aged 67.

MATHAM, James. A Dutch engraver, born at Haerlem in 1571. He was the son-in-law of Henry Goltzius, by whom he was instructed in the art; and, by his advice, went to Italy, where he engraved several plates after the works of the most eminent Italian masters. On his return to Holland he worked under the eye of Goltzius, and executed a great variety of prints, after the ablest painters of the Low Countries. He worked entirely with the graver, which he handled with great freedom and facility. It is to be regretted that his drawing is not more correct. He sometimes marked his prints with a monogram, composed of I. M. A. IMA. The following are his principal works, many of which are highly esteemed:

PORTRAITS.

Philip William, Prince of Orange; *after M. Mirevelt.*
Henry of Nassau, Prince of Orange. 1610.
Bust of Philip Winghius, inscribed, *Henricus Goltzius Amicitiæ ergo delineabat Romæ.*
Michel Angelus, Buorarotus.
Abraham Bloemaert; *after Paul Moreelse.*

SUBJECTS AFTER ITALIAN MASTERS.

The Holy Family, with St. Anne; *after Raffaelle.*
Mount Parnassus, with Apollo and the Muses; *after the same.*
The Holy Family, with St. Catherine; *after Titian.* 1592.
The Alliance of Venus with Bacchus and Ceres; *after the same.*
The Visitation of the Virgin; *after Salviati.*
Christ washing the Feet of his Disciples; *after Taddeo Zuccaro.*
Christ praying on the Mount; *after the same.*
The Nativity; *after the same.*
The Assumption of the Virgin; *after the same.*
The Adoration of the Kings; *after Fed. Zuccaro.*
Christ curing the Sick; *after the same.*
Christ raising the Widow's Son; *after the same.*
The Visitation of the Virgin; *after Paolo Veronese.*

SUBJECTS AFTER GOLTZIUS.

The Fall of our first Parents.
The Visitation of the Virgin to St. Elizabeth.
The Crucifixion, with the Virgin and St. John.
Christ appearing to Magdalen. 1602.
Christ with the Disciples at Emmaus.
The Loves of the Gods, Jupiter and Europa, Apollo and Leucathoë, Mars and Venus, and Hercules and Dejanira; four plates.
Perseus and Andromeda. 1597.
The Four Seasons; in four circular plates. 1589.
Faith, Hope, and Charity. 1590.
The seven Cardinal Virtues; in seven plates.
The seven Mortal Sins; in seven plates.
The Type of Human Life; in three plates. 1592; scarce.

SUBJECTS AFTER GERMAN AND DUTCH MASTERS.

Abraham sending away Hagar; *after Ab. Bloemaert.*
The Annunciation; *after the same.*
The Adoration of the Shepherds; *after the same.*
Jupiter and Danäe; *after the same.*
Cupid and Psyche; *after the same.*
Samson and Dalilah; *after Rubens.*
The dead Christ, with the Marys; *after Jer. Franck.*
The Crucifixion; *after Albert Durer;* scarce.
Venus asleep, surprised by Satyrs; *after Rottenhamer.*
A set of five prints of Fruit-pieces, and the Interiors of Kitchens; *after Peter van Aertsen,* called *Long Peter;* scarce.

MATHAM, Theodore. He was the son and pupil of the preceding artist, born at Haerlem about the year 1600. After engraving a few plates in his own country he went to Italy, where he entered the school of Cornelius Bloemaert; in conjunction with Michael Natalis, Renier de Persyn, and others, he engraved the statues in the Palazzo Giustiniani. On his return to Holland, he engraved a variety of plates, principally portraits, which are executed with the graver, occasionally assisted with the point, in a clear, free style. He usually signed his plates with his initials T. M. with the addition of *fecit* or *sculpsit.* We have the following prints by him:

PORTRAITS.

Michael le Blon, Agent to the Crown of Sweden; *after Vandyck.*
Joost van de Vondel, Dutch Poet; *after Sandrart.*
Vopiscus Fortunatus Plempius, Med. Doct; *after Backer.*
D. Gerardus Vossius, Canonicus Cantuariensis; *after Sandrart.*
Gaspar Barlæus, Med. Doct.; *after the same.*
Philip William, Count Palatine of the Rhine; *after J. Spilberg.*
Wolfgang William, Count Palatine; *after the same.*
Stephen Vacht, Dean of Sarten; *after the same.*
Claudius a Salmasi; *after Dubordieu.*

Henricus Regius, Med. Doct.; *after H. Bloemaert.*
D. Leonardus Marius Goezanus, Professor Coloniensis; *after N. Moyart.*

SUBJECTS.

The Virgin and Infant, with St. John; *after Bassano.*
The Holy Family; *after J. Sandrart.*
Diana and Acteon; *Th. Matham, fec.*
The Descent from the Cross, with the Marys, St. John, and Joseph of Arimathea; *after Gerardus Leydanus;* fine.

MATHAM, Adrian. This artist was of the same family as the two preceding engravers, born at Haerlem about the year 1600. He engraved part of the plates for the *Academie de l'Espeé,* published at Antwerp in 1628. We have also some portraits, and a few grotesque subjects by him. He worked entirely with the graver, in a style resembling that of J. de Gheyn, the elder, though very inferior to that artist, both in execution and design. The following are his best prints:

PORTRAITS.

James Graham, Marquis of Montrose.
Peter Bor Christiaensz, Historian; *after F. Hals.*
D. Sibrandus Sixtius Oistervirius; *after N. Mayart.*

SUBJECTS.

The Golden Age; *after H. Goltzius.* 1620.
An old Man caressing a Woman, to whom he presents his Purse; *after the same.*
Two Beggars, the Man playing on a Viol, the Woman singing; *after A. Vander Venne.*
A Combat of six grotesque Figures; *after the same.*

MATHEUS. A French engraver, who resided at Paris about the year 1620. He was chiefly employed by the booksellers, and engraved several plates of frontispieces, and other book ornaments, in a neat finished style. They possess considerable merit, and are, for the most part, from his own designs. Among others, we have the following by him:

The Adoration of the Magi; *from his own designs.*
The Frontispiece to a *General History of France*; published at Paris in 1619.
A Frontispiece to the *Works of Thomas Aquinas.* 1622.
Another Frontispiece to *Amours D'Endimion et de la Lune.* 1624.

MATHEY, C. The name of this engraver is affixed to the portrait of Arcangelo Corelli, the Musician, *after Howard.*

MATHIEU, A. A French engraver, who flourished about the year 1656. We have by him some spirited etchings, retouched with the graver, in a style somewhat resembling the works of Callot, for a thin folio volume, entitled *Les Armes triomphantes de son Altesse Monseigneur le Duc d'Esperon pour le suject de son heureuse entreé, faite dans la ville de Dijon.* 1656.

MATHIEU, John. A modern French engraver, born at Paris in 1749. He was a pupil of J. de Longueil, and has engraved various plates of landscapes and views, in a neat pleasing style. He also executed several of the plates for *Le Voyage de la Grece,* by the Count de Choiseul; and for the Travels of the Abbé de St. Non. Among others, we have the following prints by him:

A Pair of Landscapes; *after Hilaire.*
The Lover's Vow; *after Fragonard.*
The Tempest; *after the same.*
The Hunting Party; *after K. du Jardin.*
The Sicilian Shepherd; *after Mayer.*
A View in Saxony; *after Wagner.*
A Landscape, with Ruins; *after the same.*
The Broken Bridge; *after Wowermans.*
A Landscape, with a Mill; *after Ruysdael.*
A View in Italy; *after Gaspar Poussin.*

MATHYSSENS, Abraham. A Flemish painter, born at Antwerp about the year 1570. According to M. Descamps, he was a reputable painter both of history and landscapes. In the cathedral at Antwerp is a picture by him of the Death of the Virgin; and in the church of the Recollets, an altar-piece, representing the Virgin and infant Saviour, with St. Francis.

MATSYS, or Messis, Quintin, called the Blacksmith of Antwerp. According to Van Mander, this painter was born at Antwerp in 1450, and, until he was twenty years of age, followed the laborious calling of a blacksmith. The cause of his quitting the anvil for the pallet, is said to have originated in his having conceived a strong attachment to the daughter of an artist of his time, who had determined she should marry no other than a painter. Finding her father inflexible in his resolution, he abandoned his devotion to Vulcan, and became an humble worshipper at the shrine of the Muses. This account of his conversion to the art, is supported by the verses of Lampsonius, affixed to his portrait, engraved by Jerome Cock; and by the inscription on his monument, in the cathedral at Antwerp; *Connubialis amor de Muleibre fecit Apellem.* It is not known under whom he studied, or whether he had the advantage of any particular instruction; but he became one of the most eminent painters of his time in the dry minute style prevalent at that period. His most considerable work is an altar-piece, with two folding-doors, in the chapel of the Circumcision, in the cathedral at Antwerp. The centre picture represents the dead Christ on the knees of the Virgin, with Mary Magdalen, and other figures. On one side of the shutters is the daughter of Herod with the Head of St. John; and on the other St. John in the cauldron of boiling oil. Of this curious performance, Sir Joshua Reynolds gives the following description. "In the Pietá, the Christ appears starved to death, in which manner it was the custom of the painters of that age always to represent a dead Christ; but there are heads in this picture not exceeded by Raffaelle, and indeed not unlike his manner of painting portraits, hard and minutely finished. The head of Herod, and that of a fat man near the Christ, are excellent. The painter's own portrait is here introduced. In the banquet, the daughter is rather beautiful, but too skinny and lean." In his Majesty's collection is his well-known representation of the Misers; and in the gallery of the Louvre are three pictures by him,

which, in the French invasion of Flanders, were deemed sufficiently curious and interesting to become the objects of their plunder. They represent the Holy Family; the Marriage of Zacchary and St. Elizabeth; and Zacchary struck dumb, for his incredulity. He died at Antwerp in 1529, aged 79.

MATSYS, or Messis, John. He was the son and scholar of the preceding artist, born at Antwerp about the year 1480. He followed the style of his father, but was in every respect greatly inferior to him. Some of his best pictures are at Amsterdam, among which is one representing two old Men counting their Money, which is favourably spoken of by Van Mander.

MATSYS, Met, or Metensis, Cornelius. A Flemish engraver, who flourished about the year 1545. We have a variety of prints by this artist, principally from his own designs, which are executed in a style resembling that of Francis de Babylone, though more correct in the drawing. It was for some time supposed that Matsys and Metensis were two different artists; but M. Heineken, with more appearance of probability, considers the prints marked with the monograms CME. and CMA. to have been executed by the same engraver. He sometimes signed his plates *Corn. Met.* He appears to have visited Italy, from the taste of his design, and the masters from whom he engraved. He is not very successful in his female heads, which are neither handsome nor expressive. The following prints are attributed to him:

The Portrait of Ernest, Count de Mansfeld.
The Cardinal Virtues.
The Death of Cleopatra. 1550.
An old Man, with two old Women, one of whom holds a Basket of Eggs. 1549.
Judith with the Head of Holofernes. 1539.
A Battle; *after G. Penz.*
The Holy Family, with St. Elizabeth; *after Raffaelle, Corn. Met.*
The miraculous Draught of Fishes; *after the same; Cornel. Met. fec.*
The Entombing of Christ; *after an etching by Parmigiano.*
A set of Prints from the Old Testament; on some of these he has put one of the above-mentioned monograms, and also signed his name at length, *Cornelius Matsys, fecit.* They are dated 1549 and 1550.

MATTEIS, Paolo de. This painter was born at Naples in 1662, and, according to Lanzi, was the most celebrated scholar of Luca Giordano, and an artist who might compete with the ablest of his time. In the early part of his life he went to France, where he was employed for three years in some considerable works for the court. He was invited to Rome by Benedict XIII. where he painted several pictures for la Minerva, and the church of Ara Caeli. At Genoa, in the church of S. Girolamo, are two of his admired works, representing the Immaculate Conception, with a glory of angels, and St. Jerome appearing to S. Saverio in a dream. But the theatre of his best exertions is Naples, his principal residence, where he distinguished himself by numerous works in the churches and palaces; in which he appears to have emulated the promptness and surprising facility of his instructor, without equalling him in the vigour of his colouring, or the general effect of the chiar-oscuro. He chiefly prided himself on having painted the great

Cupola of Gesu Nuovo in sixty-five days, in which there are passages which remind us of the genius and dispatch of Lanfranco. He died in 1728, aged 66.

MATTEUS, Cornelius. The name of this artist is affixed to a spirited etching of a landscape, with a ruin in the back-ground; it is executed in the style of a painter resembling that of *Herman Swanevelt.*

MATTIOLI, Lodovico. This artist was born at Bologna in 1662, and learned design in the school of Carlo Cignani, with the intention of becoming a painter, but having made some essays in etching, he met with such encouragement that he was induced to devote himself entirely to engraving. We have a variety of etchings by him, after the Bolognese masters, as well as from his own designs; among which are the following:

The Annunciation; *after Lod. Caracci;* scarce.
The Circumcision; *after the same.*
The Nativity; *after Agos. Caracci.*
Christ and the Woman of Samaria; *after An. Caracci.*
The Death of St. Joseph; *after Franceschini.*
The Presentation in the Temple; *after G. M. Crespi.*
The Martyrdom of St. Peter; *after the same.*

MATURINO. This eminent painter was born at Florence in 1490. He was one of the artists who had the advantage of studying under Raffaelle, and was employed by him in ornamenting the loggie of the Vatican. He became the intimate friend and coadjutor of Polidoro da Caravaggio, with whom he applied himself to an assiduous study of the antique bassi-relievi, and other relics of Grecian sculpture, by which he acquired an elegance of taste, and a purity of design, in which he was only surpassed by Polidoro. In conjunction with that great master, he was much employed in ornamenting the exterior of the palaces at Rome, many of which were of extraordinary beauty; and it is much to be lamented, that, from their exposed situation, few of them have escaped the injuries of time, or the destructive fury of barbarism. One of the most celebrated of their united works was the Death of the Children of Niobe, at the Maschero d'Oro, which is now unfortunately perished; the admirable composition is however preserved to us by the print of Cherubino Alberti. The sacking of Rome by the Spaniards in 1527, separated the two friends, and interrupted their conjunctive exertions. Maturino did not long survive that disaster, but is said to have died of the plague when he was little more than 37 years of age.

MAUCOURT, Charles. A French mezzotinto engraver, born at Paris about the year 1743, and died in London in 1768. Among other prints, we have the following by him, which is become scarce.

The Expulsion of the Jesuits from Spain; *C. Maucourt, fec.*

MAUPIN, or Maupain, Paul. According to Basan, this artist was a native of Abbeville, and flourished about the middle of the seventeenth century. He executed some wooden cuts in chiar-oscuro, *after J. Stella.* Basan mentions another engraver on wood, of the

name of Maupain, a relation of the above mentioned artist, but he does not specify any of his works.

MAUPERCHÉ, Henry. A French painter and engraver, born at Paris in 1606. He painted landscapes with considerable reputation, and was received into the Academy at Paris in 1655. In the apartments at Fontainbleau are several works in fresco by him. We have by him several etchings, some of which are from his own designs, and others after H. Swanevelt. The following are by him:

A set of six plates of the History of Tobit.
A set of six plates of the History of the Virgin, from the Annunciation till the Flight into Egypt.
Twelve Landscapes; *after Herman Swanevelt.*
Two Plates of the Prodigal Son.
Four Landscapes, with Figures and Ruins.

MAURER, Christopher. This artist was born at Zuric in 1558. His father, Joshua Maurer, was a painter of some merit, by whom he was instructed in the first elements of design, but he afterwards studied at Strasburg, under Tobias Stimmer, whose style he adopted. He was a reputable painter in distemper and on glass, but he distinguished himself more as an engraver, both on wood and on copper. In conjunction with Stimmer, he published some prints of animals of the chase. He executed a set of wooden cuts for the Bible, which are admired for their neatness. He also etched a set of forty plates of emblems, which were published after his death, in 1622, entitled, *Emblemata miscel. nova. &c.* He died at Zuric in 1614, aged 56. He sometimes used the cypher .

MAYNO, Juan Bautista. A Spanish painter, born at Toledo in 1594. He was a scholar of Domenico delle Grecche, or Domenico Teotocopoli, under whom he proved an eminent artist. At an early period of his life he became a monk of the order of the Predicatores; but this seclusion from the world did not prevent the exercise of his talents, and he was reputed as one of the ablest painters of his time. In the convent of San Pedro the Martyr, at Toledo, there are four of his principal works, representing the Nativity, the Resurrection, the Descent of the Holy Ghost, and the Mystery of the Trinity; and in the same church another fine picture by Mayno, of the Repentance of St. Peter. He had the honour of being drawing-master to Philip IV. who was not only a lover of the art, but a proficient; and was employed by him to paint his celebrated battle-piece in the Bueno Retiro, into which he has introduced the Duke d'Olivarez animating the troops to victory, by showing them the portrait of their King Philip. He died at Toledo in 1654, aged 60.

MAZO, Don Juan Bautista. This Spanish painter was born at Madrid in 1620, and was educated in the school of Don Diego Velasquez. He is said by Palomino to have been an universal painter, and to have equally excelled in history, portraits, and landscapes. He possessed an extraordinary talent in copying with surprising exactness the works of other masters, particularly those of Titian, Tintoretto, and Paolo Veronese; and was much employed by Philip IV. in copying the celebrated Venetian pictures in

the royal collection, which could with difficulty be distinguished from the originals. He died at Madrid in 1670, aged 50.

MAZZA, Damiano. This painter was a native of Padua, and was one of the ablest disciples of Titian. He chiefly resided at Venice, where he painted some pictures for the churches, which approached nearer to the fine style of his instructor, than any of his contemporaries. His most celebrated work was his picture of Ganymede taken up by the Eagle, in the Casa Sonica at Padua, which was regarded by many as a production of Titian. This promising artist died in the flower of his life, to the great regret of the admirers of art, who had formed the most sanguine expectations of his growing talent.

MAZZIERI, Antonio di Donnino. According to Vasari, this painter was a native of Florence, and a disciple of Francia Bigio. He flourished about the year 1520, and distinguished himself as a painter of landscapes and battle-pieces, which were well coloured, and touched with great spirit.

MAZZOCCHI, Paolo. See Uccello.

MAZZOLINI, Lodovico, called Mazzolini di Ferrara. This painter was born at Ferrara about the year 1481. He must not be confounded with Mazzolino, a Milanese, mentioned by Lomazzo in his *Idea del Tempio della Pittura.* Mazzolini of Ferrara is stated by Barrufaldi to have been a scholar of Lorenzo Costa. He was less successful in his large pictures than those of an easel size, which are spoken of by Lanzi in very favourable terms. In the church of S. Francesco at Bologna is an altar-piece of Christ disputing with the Doctors, and a small picture below it of the Nativity, which is much superior to the large picture. His works are very highly finished, and each object is designed with great neatness and precision. In the Florentine gallery is a small picture by him of the Holy Family, with St. Anne and St. Joachim. He died in 1530, aged 49.

MAZZONI, Giulio. He was a native of Piacenza, but studied at Rome under Daniele di Volterra, and flourished about the year 1568. He is mentioned by Vasari, in the life of that distinguished master, as a painter of considerable merit. His principal work is the Four Evangelists in the dome at Piacenza. Though deficient in foreshortening, he was respectable in every other branch.

MAZZONI, Cesare. He was born at Bologna in 1678, and was first a scholar of Lorenzo Pasinelli, and afterwards studied under Giovanni Gioseffo dale Sole. There are several of his works in the churches and public edifices at Bologna, which prove him to have been a respectable painter of history. In S. Colombano, the chief altar-piece is by him, representing that saint kneeling before the Virgin and Infant. In S. Tommaso di Strada Maggiore is the Crucifixion, with the Virgin, Mary Magdalen, and other figures; and in S. Giovanni in Monte, St. Peter delivered from prison. He died in 1763, aged 85.

MAZZUCHELLI. See Morazzone.

MAZZUOLI, Francesco, called Il Parmigiano. This admired painter was the son of Pier Ilario Mazzuoli, an obscure artist, born at Parma, according to the Padre Affó, who

has written his life, in 1503; Vasari says in 1504. His father dying when he was very young, he was brought up under his uncles, Filippo and Michele, who taught him what they knew of the art; and such was the vivacity of his genius, that, without the advantage of superior instruction, at the age of sixteen, he painted his picture of the Baptism of Christ by St. John, in the church of the S. Annunziata, at Parma, which was the astonishment of his contemporary artists. Surrounded with the admirable productions of Coreggio, he appears to have studied them with the greatest attention and success. The congeniality of their taste is not unaptly expressed by an elegant modern poet:

"Soft as Catullus, sweet Coreggio played,
With all the magic charms of light and shade;
Though *Parma* claim it for her *rival* son,
The praise of sweetest grace thy pencil won*."

His earliest works were entirely in the style of that exquisite painter; such are his S. Bernardo at the Osservanti at Parma, and the Holy Family, in the collection of the Presidente Bertioli. The desire of seeing the works of Michael Angelo and Raffaelle, led him to Rome, when he was twenty years of age, where his talents recommended him to the notice of Clement VII. for whom he painted a picture of the Circumcision, for the palace of the Vatican, his first production in that metropolis. He now embellished his taste by imitating the grace and dignity of Raffaelle, and invigorated his design by contemplating the gigantic energy of Buonaroti. Vasari reports that it was said at Rome, "that the soul of Raffaelle had passed into the person of Parmigiano." Mazzuoli was high in his patron's favour, and in the public estimation, when his flattering career was interrupted by the sacking of Rome in 1527. This event, so disastrous to the arts and artists of that capital, obliged him to take refuge at Bologna, where he painted some altar-pieces for the churches, among which was his celebrated picture of the Virgin and infant Christ, with St. John, St. Margaret, and St. Jerome; in S. Margherita. This distinguished performance was long the admiration and the study of the Caracci; and is now in the gallery of the Louvre. In the church of S. Petronio is a grand picture of S. Rocco, a noble and dignified performance. On his return to Parma he was engaged to paint in fresco the vault of la Madonna della Steccata, where he represented Adam and Eve, and his famed chiar-oscuro of Moses breaking the Tables of the Law, in which the sublimity of the idea, and the great style of the design, render it one of the grandest productions of the Lombard school. Of his easel pictures, one of his most admired compositions is the Virgin and Infant, with St. Catherine, St. John, and St. Jerome, in the Florentine gallery, of which there are several repetitions. Another celebrated picture by him, representing the Virgin and Child, with Mary Magdalen and Angels, called *La Madonna del collo lungo,* was formerly in the same collection, and is now in the French Museum. To the prejudice of his reputation, and the detriment of the art, this accomplished painter was unfortunately addicted to the ruinous mania of alchemy, and wasted his substance and his health in the absurd pursuit of the philosopher's stone. This fatal infatuation occasioned him to neglect, and at last to abandon, the important works he was engaged in at the Steccata, and having received several sums of money in advance, he was prosecuted by the confraternity. He fled to Casale Maggiore, where he died of a fever, brought on by disappointment and chagrin, at the age of 37.

* Hayley's Essay on Painting. Epist. i. v. 282.

The style of Parmigiano is distinguished by a seductive elegance of contour, and the most captivating grace in his attitudes. His design, though sometimes learned and severe, is frequently more tasteful than correct; and though his forms are beautiful, and the characters of his heads full of sweetness and expression, they are not always exempt from the appearance of affectation. In aiming at extreme delicacy, he occasionally fell into meagreness and manner. He was generally an enchanting colourist, and was a profound master of the magic of chiar-oscuro. As an engraver, Francesco Mazzuoli has been erroneously supposed to have been the inventor of etching; but it was practised in Germany a considerable time before him; though he is considered as the first artist who exercised the point in Italy. This is rendered extremely probable, by the difficulty he appears to have laboured under, in the mechanical part of the execution of some of his first prints. His plates are scratched in with the point, and being sometimes not well corroded with the aqua fortis, they are retouched with the graver, without much delicacy of execution. From his inexperience in the process, his earliest etchings are seldom clear, or perfect, though some of those executed in the latter part of his life are greatly superior. These defects are, however, amply compensated by the tasteful arrangement of his subjects, and the spirit and animation of his design. It is very difficult to meet with fine impressions of his prints, as the plates have been much retouched, and have been frequently copied. The originals are distinguishable by the superior expression in the heads, and the elegance of the outline. We have a number of wooden cuts from his designs, printed in chiar-oscuro, which have been incorrectly said to have been executed by himself; but it is perfectly ascertained that he only superintended their execution by Ugo da Carpi, Antonio da Trento, Andrea Andreani, and others. Antonio Zanetti has lately considerably added to their number. We have the following etchings by this distinguished artist:

Moses and the Burning Bush; supposed to have been his first plate.
Judith with the Head of Holofernes.
Joseph and Potiphar's Wife.
A set of thirteen plates of Christ and the Apostles.
The Nativity.
The Marriage of St. Catherine.
The Holy Family, with St. John presenting a Basket of Flowers.
The Holy Family, with Zacharias.
Another Holy Family, with St. John embracing the infant Jesus.
The Entombing of Christ. Guido has copied this print.
The Resurrection, with several Soldiers.
A Man and a Woman seated, in a landscape.
A Mother instructing her four Daughters.
A Shepherd resting on his Crook.
Diogenes seated near his Tub. There is a wooden cut of this subject, by *Ugo da Carpi.*
St. Peter and St. Paul healing the lame Man; *after Raffaelle;* fine.

MAZZUOLI, Girolamo. He was the son of Michele Mazzuoli, and the cousin and scholar of Parmigiano, whose graceful style he followed with considerable success. His works are chiefly confined to Parma and its vicinity, although there are some of his pictures in the churches at Mantua and Pavia. He did not accompany Francesco to Rome, preferring the study of the works of Coreggio. It is believed that several of his

pictures have, from the similarity of their manner, been attributed to Parmigiano, which will account for the paucity of his productions, though he lived to an advanced age. After the death of Francesco, he was employed to finish the pictures at the Steccata, left imperfect by that master, and painted his celebrated fresco of the Last Supper, in the refectory of the monks of S. Giovanni Evangelista, a grand composition, in which he displayed the fecundity of his invention, and the facility of his hand. In the church of S. Benedetto, at Mantua, is another of his most considerable fresco works, representing the Multiplication of the Loaves. Of his pictures in oil, one of the most admired is the Marriage of St. Catherine, in the church of the Carmelites, in which he appears to have emulated the graces of Coreggio. He was living in 1580.

MAZZUOLI, Alessandro. He was the son and scholar of the preceding artist, and painted history in the style of his father, but was greatly inferior in every respect. In 1571, he was employed in some fresco works in the dome at Parma.

MAZZUOLI, Guiseppe, called Il Bastaruolo. In the index to his *Storia Pittorica*, Lanzi, by an oversight, calls this painter Filippo; but in the body of the work he styles him Guiseppe, by which name he is designated by Cesare Barotti, in his *Pitture e Scolture di Ferrara*. He was born at Ferrara about the year 1525, and was a fellow student with Gio. Francesco Surchi, in the school of Dosso Dossi. He acquired the name of Il Bastaruoli from the profession of his father, who was a dealer in grain. With the exception of a deficiency in perspective, which is occasionally discernible in his works, he may be ranked among the most eminent painters of the Ferrarese school. In the middle part of his life he corrected this defect, and acquired a suavity of colouring, which partook of the purity of Titian; and a breadth, and an intelligence of the chiar-oscuro, worthy of the school of Coreggio. His pictures were in such estimation, that there is scarce a public edifice in his native city which does not possess some of his works. In the cathedral at Ferrara is a fine picture of the Virgin and Infant, crowned by angels; in S. Maurelio, the church of the Capuchins, the Ascension, one of his most admired works; in Il Gesu, the Annunciation, and an esteemed picture of the Madonna and Bambino, with Mary Magdalen and St. John; but his most celebrated performance is his picture in the Conservatorio of S. Barbara, representing that saint and St. Ursula, with a number of female figures, composed and painted with extraordinary beauty and simplicity. This able artist was drowned, whilst bathing in the Po, in 1589.

MECHAU, James. A modern German painter and engraver, born at Leipsic in 1748. He was for some time a pupil of Bernard Rode, at Berlin, and afterwards frequented the academy at Leipsic. He painted history and landscapes, in which he acquired considerable reputation in Germany; but he is more generally known as an engraver. He etched several plates, some of which are from his own designs; and engraved a variety of views in Italy in aqua tinta. He handled the point with tolerable dexterity. Among others, we have the following prints by him:

St. Michael vanquishing the Demon; *Mechau, fec. aqua forti.*
The Resurrection of Lazarus. *Mechau, fec.* 1761.
The Adoration of the Shepherds; *after C. Schut.*
A Dance of Nymphs and Fauns; *after Giulio Carpioni.*
A set of six Italian Landscapes; in the style of *Swanevelt.* 1792.
A set of six Views in and near Rome. 1792, 1793.

MECHEL, Christian de. This artist was a native of Basle in Switzerland, in 1737. He was for some time a pupil of J. G. Wille, at Paris, and afterwards resided at Basle, where he carried on a considerable commerce in prints. We have by him, among others, the following plates.

PORTRAITS.

The Emperor Joseph II. on horseback, reviewing his troops; *after J. C. Brand.*
Frederick II. King of Prussia, on horseback; the companion.
General Elliot, Lord Heathfield.
Christianus à Mechel, Chalcographus, &c.

SUBJECTS.

An old Man mending a Pen; *after Metzu.*
Cupid shooting an Arrow; *after Carlo Vanloo.*
Four Views of the Rhine; *after Brinckman* and *Weirotter.*

MECHELN, or Mekenen, Israel van. Father and son. It was for some time supposed that the various prints which are attributed to Israel van Mecheln, were the works of one and the same person; but on account of the great difference observable in their style, as well as from the dates inscribed on some of them, M. Heineken, and others, have very reasonably concluded, that both the father and the son practised engraving. Israel van Mecheln the elder, is stated by M. Huber to have been born at Mecheln, a village near Bocholt, a small town in the bishopric of Munster, in Westphalia, about the year 1424. He is regarded as one of the earliest engravers of whom we have any account, and immediately succeeded, or was rather a contemporary of Martin Schoen. That he was not a disciple of Schoen, is evident from the total difference in their style. It has not been found practicable to distinguish precisely the prints of the elder Mecheln from those of his son; but it may be naturally concluded, that the ruder part of them, in point of design and execution, should be ascribed to the father. M. Heineken estimates the number of their prints at about two hundred and fifty. They are usually signed with the initials I. M. or I. V. M. or *Israhel* V. M. or sometimes at length, *Israhel van Mekenen Goldschmit*, or *Israhel tzu* Bockholt: the letters in the gothic character. The following are among their most remarkable prints:

The Portrait of Israel van Mecheln the elder, with a beard, and a kind of turban; signed *Israel von Meckenen Goldschmit.*
The Portraits of Israel van Mecheln the younger and his Wife; inscribed *Figuracio facierum Israhelis et Ide Uxoris*, I. V. M.
A set of Prints of the Life of Christ. These, as well as the two following prints, are supposed to be some of the earliest works of the elder Mecheln.
The Descent of the Holy Ghost.
St. Luke painting the Virgin.
Judith with the Head of Holofernes. In the back-ground is a battle, and cannons, with other warlike instruments.
The Death of the Virgin. M. Schoen, and others, have engraved this subject.
The Virgin standing upon a Crescent, crowned by angels.
The Annunciation; the Angel holds a Scroll, on which is inscribed *AVE. GRA.*
The Virgin seated, in a landscape, embracing the Infant, and St. Joseph reposing. On the right of the print is a Grasshopper, on which account it is called the Virgin with the Grasshopper. The same subject has been engraved by Albert Durer, and copied from him by Marc Antonio.

The Virgin and Infant surrounded by four Angels. 1480.
The Virgin seated, holding the Infant, with a garden-wall in the back-ground, inscribed in gothic letters, *Ave potissima Maria.* The same is engraved by M. Schoen.
The Feast of Herod; Herodias with the Head of St. John.
Herod's Cruelty.
Christ bearing his Cross.
The Scourging of Christ.
The Crucifixion; *Israhel,* M.; with a light ground.
The Crucifixion; *Israhel* V. M.; with a dark ground.
St. George and the Dragon; I. V. M.
St. Jerome seated in a room, pointing to a Scull which lies on the table. This is considered one of their best prints. It has been copied by Lucas van Leyden.
St. Anthony tormented by Devils. The same subject is engraved by Martin Schoen.
The Death of Lucretia.
A Man and a Woman walking, with Death behind a tree, shaking an hour-glass. This print has been copied by Albert Durer, and others
Several single Figures of male and female Saints.
A Woman singing, and a Man playing on the Lute.
A Man playing on the Organ.
Three naked Women, with a Globe hanging above them. Albert Durer and others have copied this print.
A Man holding a Scull, inscribed, *Respice finem.*
A Cup, richly ornamented. The same has been engraved by M. Schoen.
A variety of goldsmith's ornaments, and a great number of other subjects.

M. Israel van Mecheln the younger died in 1523.

MECHELN. The name of this artist is affixed to a portrait of Pope Urban VIII. dated 1623.

MECHERINO. See Beccafumi.

MEDICI, Pietro. This artist was born at Florence in 1586, and was a scholar of Lodovico Cardi, called Cigoli. By the instruction of that eminent master, he became a reputable painter of history, and was employed in painting several altar-pieces for the churches at Florence, which possess considerable merit. He died in 1648, aged 62.

MEDINA, Sir John. This painter was the son of Medina de l'Asturias, a captain in the Spanish service, born at Brussels in 1660. He was a scholar of Francis du Chatel, and afterwards improved himself by studying the works of Rubens. When he was twenty years of age he came to England, and for some time painted portraits with considerable success. He was invited to visit Scotland, under the patronage of the Earl of Leven, who procured him many commissions; and he painted the portraits of most of the Scotch nobility. At Wentworth Castle is a large picture of the first Duke of Argyle, with his two sons, John and Archibald, painted in the Italian style; and, according to Lord Orford, superior to most of his contemporaries. The portrait of Medina, by himself, was sent to the Grand Duke of Tuscany by the Duke of Gordon, and was placed in the Florentine gallery. He occasionally painted history and landscapes. Two small historical pictures by him are said to be in Surgeon's Hall at Edinburgh, where there are

also the portraits of the principal professors. Sir John Medina was knighted by the Duke of Queensberry, then Lord High Commissioner. He died at Edinburgh in 1711, aged 51.

MEER, JOHN VANDER, the ELDER. This painter was born at Schoonhoven in 1627. It is not known by whom he was instructed; but when he was young he visited Italy, accompanied by Lieven Vanderschur. On his return to Holland he met with the most flattering encouragement, and his pictures were sought after with unusual avidity. He painted landscapes, with cattle and figures, and marines. His sea-pieces are particularly admired, in which the different vessels are designed with correctness and precision; his skies are light and floating, and the water clear and transparent. His tints are warm and tender; and there is a sunny brilliancy in his colouring, which reminds us of the sea-ports of Claude. He also painted battle-pieces with considerable success, and designed his figures and horses with great fire and animation. He has been reproached with too great a predominance of blue in his distances, a peculiarity not uncommon to those who have studied in Italy, where nature frequently assumes a brightness of atmosphere unknown in more northern climates. He died at Haerlem in 1691, aged 64.

MEER, JOHN VANDER, the YOUNGER. He was the son of the foregoing artist, born at Haerlem in 1665, and was first instructed by his father, but he afterwards had the advantage of studying under Nicholas Berghem, of whom he became one of the most celebrated scholars. He painted similar subjects to those of Berghem, representing landscapes, with cattle and pastoral figures, and was so successful in painting sheep, that he has been said, in those particular objects, to have equalled, if not surpassed, his instructor. His landscapes exhibit very pleasing scenery; the forms of his trees are well chosen, and the freshness of the verdure in his plants and foliage is very agreeable. Though certainly very inferior to the works of Berghem, the pictures of Vander Meer the younger are found in the best collections, particularly in Holland, where they are highly esteemed. He died in 1688, aged 33. We have a few charming etchings by this artist, which are now become scarce; viz.

A set of four Landscapes, with Sheep.
An Ewe suckling a Lamb; *I. v. der Meer de Jonghe, fecit.* 1683; very fine and rare.

MEHUS, or MEUS, LIVIO. This painter was born at Oudenarde in 1630. The troubles which soon afterwards took place in that country, obliged his family to leave Flanders, and they settled at Milan, where he received some instruction from a Flemish artist, then resident in that city. At an early age he visited Florence, where he was favoured with the protection of Prince Mattias, and placed under the tuition of Pietro da Cortona, who was at that time employed by the Grand Duke Ferdinand II. in the Palazzo Pitti. He accompanied his instructor to Rome, where he studied the antique and the best models, and became a correct and careful designer. He afterwards visited Venice, where he improved himself in colouring, by contemplating the works of the great masters of that school. On his return to Florence he was employed by the Marquis Gerini to ornament his palace, in conjunction with Ciro Ferri, who had been his fellow student under P. da Cortona, where he painted his celebrated picture of Bacchus and Ariadne. Although he was more engaged in embellishing the palaces of the nobility, by whom he

was much employed, than in painting for the churches, he was fixed on to paint the dome of the church of La Pace; a performance in which he appears to have outdone himself. It is composed and designed in the best taste of the Lombard school. He was afterwards employed by the Grand Duke in the Palazzo Pitti, where he painted his fine picture of the Sacrifice of Abraham. He possessed a fertile and inventive genius; his pencil is resolute and prompt, and his colouring chaste and harmonious. His portrait, by himself, is in the collection of Painters, in the Florentine gallery. He died in 1691, aged 61.

MEI, Bernardino. He was a native of Siena, and flourished from the year 1636 till 1653. It is not said under whom he studied, but the Padre della Valle, who had seen several of his works, says his style sometimes resembles the Caracci, and sometimes Guercino. There are some of his pictures in the churches at Siena. One of his best performances is a ceiling in fresco, representing Aurora, in the Casa Bandinelli.

MEIGEL, Christopher. A German engraver, who resided at Nuremberg, where he published a folio volume of prints, engraved by himself, representing the follies of different people of all professions. They are executed in a very indifferent style.

MEIGHAN, R. An English engraver and bookseller, who flourished about the year 1628, and carried on the business of a bookseller and publisher in St. Dunstan's Churchyard. He has been supposed to have been the engraver of a scarce portrait of John Clavel, a reclaimed criminal, prefixed to his *Recantation of an ill-spent Life*. It is probable, however, that he was only the publisher of it, as it is inscribed, *R. Meighan, exc.* 1628.

MEIL, John William. A modern German designer and engraver, born at Altenbourg in 1732. He resided chiefly at Berlin, where he was for some time employed in engraving vignettes and book-ornaments, from his own designs. He has engraved a great number of plates, in a neat spirited style, in which he appears to have been emulous of imitating the charming works of Della Bella, in which he has not been entirely unsuccessful. Among a variety of other prints, we have the following by him:

A set of eight small plates of Heads and Caricatures; scarce.
Four of Quack-doctors and Ballad-singers; in the manner of Dietricy.
A set of ten Vignettes for the Poem of Joseph and his Brethren; by *Bitaubé*.
Twelve Allegorical Vignettes.
Hercules playing on the Lyre.
A set of four Landscapes, with figures.
Fifty-two subjects, entitled, *Spectaculum Naturæ et Artium*; published at Berlin in 1765.

MEIRE, Gerard vander. This old painter was a native of Ghent, and flourished about the year 1450. He was one of the earliest painters in oil, after Van Eyck. Van Mander mentions a picture by this master, representing the Death of Lucretia, which was very highly finished, well coloured, and tolerably correct in the design.

MEIRERPECK, M. Wolfgang. A German designer and engraver on wood, who flourished about the year 1550. In conjunction with G. Liberal, he designed and executed

the wooden cuts for the *Commentaries of Matthiolus on Dioscorides,* published at Venice in Latin, in 1548, and in Germany, in the Bohemian language, in 1560.

MEIS, B. This artist is mentioned by Mr. Strutt as the engraver of a print representing a poet writing. It is etched in a style somewhat resembling that of Benedetto Castiglione, and subscribed *B. Meis, fecit.*

MELAN. See MELLAN.

MELANI, GUISEPPE and FRANCESCO. These brothers were natives of Pisa. Guiseppe, a scholar of Camillo Gabrielli, was a reputable painter of history, as is evident from his large picture in oil, of the Death of S. Ranieri, in the dome at Pisa, which, according to Lanzi, without being ranked among the most distinguished works of art in that sanctuary, does him considerable honour, as an ingenious composition, and freer from manner than most of his contemporaries. His chief merit is in fresco painting, in which he never appears to more advantage than when he painted the figures in the architectural views of his brother Francesco, in which they both seem to have imitated the splendid style of Pietro da Cortona. Francesco was esteemed one of the ablest painters of perspective of his time. Their most celebrated joint performance is the vault of S. Matteo at Pisa. Francesco died in 1742; Guiseppe in 1747.

MELCHIORI, GIOVANNI PAOLO. This painter was born at Rome in 1664, and was brought up in the school of Carlo Maratti. He painted history with considerable reputation, and was employed for some of the public edifices at Rome. His most esteemed work is his picture of the Prophet Ezekiel, in the Basilica of St. John of Lateran.

MELDER, GERARD. This painter was born at Amsterdam in 1693. He showed an early inclination for the art; and when a boy, neglected the usual amusements of his age to devote his time to drawing. He became possessed of some miniatures by Rosalba, and by copying and imitating them, he arrived at great proficiency in that branch of painting. He drew the portraits of many of the principal persons of his time, and was much employed in copying, in water-colours, the pictures of Mieris, Vander Werf, and others, which he finished with surprising delicacy. He also painted in enamel; but is more distinguished for his miniatures. He died at Utrecht in 1740, aged 47.

MELEUN, COUNT DE. A French amateur engraver, mentioned by Basan. He lived about the year 1760, and etched for his amusement several small plates from Berghem, Callot, and other masters.

MELINI, CARLO DOMENICO. An Italian engraver, born at Turin about the year 1745, but chiefly resided at Paris, where he became a pupil of Beauvarlet. We have several plates by him, executed in a neat finished style, among which are the following:

PORTRAITS.

The King of Sardinia.
The Children of the Prince of Turenne.

SUBJECTS.

La belle Source; *after Nattier.*
The Education of Cupid; *after Lagrenée.*
Morning, a landscape; *after Loutherbourg.*

MELISSI, Agostino. This painter was a native of Florence, and flourished about the year 1675. According to Baldinucci, he was much employed by the Grand Duke in painting cartoons for tapestry, from the designs of Andrea del Sarto. He also painted several pictures of his own composition; among which, the above-mentioned author commends his picture of Peter denying Christ, in the Palazzo Gaburri.

MELLAN, Claude. An eminent French designer and engraver, born at Abbeville in 1601. His disposition for the art discovering itself at an early age, he was sent to Paris, where he learned the elements of drawing in the school of Simon Vouet. An inclination for engraving induced him to attempt the management of the graver, which he soon handled with extraordinary facility. To improve himself in design he went to Rome, when he was sixteen years of age, where he studied some years with great assiduity, and became one of the ablest burinists of his time. He executed several plates, which were highly esteemed, and was engaged to engrave the busts and statues in the Giustiniani collection. The greater part of the plates he engraved at Rome, are executed in the usual manner, with the strokes crossed a second and a third time, as the strength of the shadows require. He afterwards adopted a novel and singular method of working, with single parallel lines, without any cross strokes over them, the shadows being expressed by the same lines being made stronger, and consequently nearer to each other. By this new mode of engraving he acquired considerable celebrity; and the effect he produced by it, particularly in plates of a small and middle size, is clear, soft, and agreeable. It is certainly surprising, that he has been able to give such force and harmony to his plates, by so simple an effort, and such economy of labour; but his success is rather to be attributed to the singular dexterity with which he handled the graver, than to the peculiarity of the process. His print of Rebecca, after the picture by Tintoretto, is of an admirable colour, and of the most mellow effect. It is evidently engraved from the work of a great colourist, of which he appears to have seized the very tones of the painter; yet it is only in some of the accessories that he has introduced any cross lines. The number of his prints is very considerable, among which there are many admirable portraits, several of them from his own designs, as well as the greater part of his historical plates. He lived to the advanced age of 87, and died at Paris in 1688. The following are his most esteemed prints:

PORTRAITS.

Urban VIII.; *after Bernini.* 1631.
Cardinal Bentivoglio.
The Marquis Justiniani.
Anne of Austria, Queen of France.
Henry, Duke of Montmorency.
The Cardinal, Duke de Richelieu.
The Cardinal de Mazarin.

Francis de Villemontée, Bishop of St. Malo. 1661.
Peter Seguier, Chancellor of France.
Nicholas Cæffeteau, Bishop of Marseilles; *after Du Moustier.*
The Cardinal du Perron; *after Herbin.*
Victor le Bouthillier, Archbishop of Tours. 1658.
Nicholas Claude Fabri de Peiresc; one of his finest portraits.
Charles de Crequis Lesdigueres, Marshal of France. 1633.
Peter Gassendi, Professor of Mathematics.
Louisa Maria de Gonzaga, Queen of Poland. 1645.
Claude Mellan, painter and engraver. 1635.

SUBJECTS FROM HIS OWN DESIGNS.

Lot and his Daughters. Rome, 1629.
Samson and Dalilah.
Moses and the Burning Bush. 1663.
The Miracle of the Manna.
The Annunciation; inscribed, *Ecce Virgo concipiet.* 1666.
The Virgin, with the infant Jesus on her knee. 165 .
The Holy Family. Rome, 1635.
Christ praying in the Garden; a night-piece; fine.
Christ seized by the Soldiers; inscribed *Pater, ignosce illis, &c.*
St. John, with Magdalen embracing the Cross. Rome.
The Crucifixion, with the Virgin, Magdalen, and St. John.
The Entombing of Christ, with an inscription, *Terra mota est.*
The Resurrection; inscribed, *Per se resurgens.* 1683.
The Face of Christ, called the Sudarium of St. Veronica; executed entirely by a single spiral line, begun at the extremity of the nose, and continued, without quitting, over the whole face and back-ground.
St. Peter Nolasque, supported by two angels. One of the finest and the rarest print of the artist.
Four large plates of the Life of St. Bruno.
St. Bruno praying in the Desart.
St. Francis praying. 1638; very fine.
Several other Saints in acts of Devotion.
Mary Magdalen expiring, supported by angels.

SUBJECTS AFTER VARIOUS MASTERS.

Herodias with the Head of St. John; *after S. Vouet.*
The Roman Charity; *after the same.*
The Death of Lucretia; *after the same.*
St. Catherine kneeling, to whom an angel is presenting the palm of martydom; *after the same.*
Rebecca meeting the Servant of Abraham; *after Tintoretto*; esteemed the finest of his prints.

He also engraved part of the plates of the antique statues in the Justiniani gallery, the whole of which consists of 322 prints, and a part of the antique marbles in the royal palaces of France, which were completed by S. Baudet.

Mellan did not always sign his prints with his name at length, but sometimes with the initials C. M. or with the abbreviation C. Mel. or Cl. Mell.

MELONE, Altobello. This painter was a native of Cremona, and flourished about the year 1497. According to Vasari, he painted for one of the churches at Cremona a series of pictures of the Passion of our Saviour, which are described by that author as superior to the productions of the coeval artists of his country. He was less successful in fresco than in oil. Of the latter, his best performance is a picture of Christ descending into Limbo, in the sacristy of the church del Sacramento. It is a composition of many figures, and though they are not very correctly drawn, and generally too long, it is coloured with force, and at the same time with tenderness, with a grace in the forms and attitudes, unusual in the Cremonese school, at the period at which he lived.

MELONI, Francesco Antonio. An Italian engraver, born at Bologna about the year 1670. His first intention was to study painting, for which purpose he became a scholar of Marc Antonio Franceschini, but not succeeding to his wishes, he etched some plates after the designs of that master, which encouraged him to devote himself entirely to engraving. Among others, we have the following by him:

The Adoration of the Shepherds; *after C. Cignani.*
Aurora; from a ceiling painted at Forli; *by the same.*

MELOZZO, da Forli. Lanzi supposes the baptismal name of this painter to have been Francesco, and thinks it probable that he was a disciple of Ansovino da Forli, who had studied under Francesco Squarcione; though he is said by others to have been a scholar of Pietro della Francesca. He was a native of Forli, and, according to Vasari, flourished about the year 1472. Such was his desire of learning the best principles of the art, that it is asserted by Scanelli, in *Il Microcosmo della Pittura,* that, though of a noble and affluent family, he submitted to the menial duties of a domestic servant and colour-grinder to some of the principal painters of his time. To this venerable artist is attributed the first invention of fore-shortening, which was afterwards carried to such perfection by Coreggio. In the study of perspective, considerable progress had been made by Pietro della Francesca, since its alleged invention by Paolo Uccello, the Florentine; but the merit of first painting figures in perspective, on vaults and ceilings, by which the illusion is rendered completely effective, was reserved for Melozzo. He appears to have resided at Rome some time previous to 1472, in which year he painted, for Cardinal Riario, nephew of Sixtus IV. on the vault of his chapel, in the church of the Apostles, a fresco of the Ascension, which is spoken of by Vasari as a work of surprising effect. In 1711, when the chapel was taken down and rebuilt, this painting was sawed out of the wall, and placed in one of the apartments of the pontifical palace of Monte Cavallo, with the inscription, *Opus Melotii Foroliviensis, qui summos fornices pingendi artem vel primus invenit vel illustravit.* The style of Melozzo resembles that of Andrea Mantegna. His design is rigidly correct, and the expression of his heads noble and dignified. This eminent artist was still living in 1494, as appears from Luca Paccioli's work, entitled, *Summa d'Aritmetica e Geometria,* published in that year, in which he mentions Melozzo da Forli among the most celebrated painters of perspective then living.

MEMMI, Simone, sometimes called Simone Martini. Simone Memmi, one of the earliest painters after the revival of the art, was born, according to Vasari, in 1285. He is said by some to have been a scholar and coadjutor of Giotto, and to have aided him,

at Rome, in his celebrated mosaic of the Navicella. The Sienese writers state him to have been a disciple of their venerable compatriot Maestro Mino. Although he might not be a scholar of Giotto, he is known to have assisted him in his works, and to have painted some frescoes in St. Peter's, in imitation of his style, which occasioned the Pope to invite him to Avignon, where he painted the portrait of the famed Laura, for which he has been celebrated by Petrarch in two of his sonnets. His pictures in the Vatican have perished; but several of his works remain at Siena, Pisa, and Florence. At Pisa, in the Campo Santo, are some frescoes of subjects from the life of S. Ranieri, and his much admired Assumption of the Virgin. In the Capitolo degli Spagnuoli, at Florence, are some of his works of more extensive compositions, of the Life of Christ, St. Peter Martyr, and others. He painted several portraits of the most eminent personages of that time. He died in 1345, aged 60.

MEMMI, Lippo. This artist was a native of Siena, the brother-in-law and scholar of the preceding artist, and flourished about the year 1360. Although unequal to Simone Memmi in invention, he was a successful imitator of his style, and with the advantage of his designs, executed several works which would have been regarded as the productions of Simone, if he had not signed them with his name. When he was not supported by such assistance, his performances were deficient in composition, though well coloured. He sometimes painted in conjunction with his relative, as appears from a picture formerly in S. Ansano di Castel Vecchio, at Siena, now in the Florentine gallery, inscribed *A. D.* 1333. *Simon Martini et Lippus Memmi de Senis, me pinxerunt.* At Ancona and at Assisi, are some pictures begun by Simone, and finished by Lippo Memmi.

MENAGEOT, Robert. A modern French engraver, born at Paris in 1748. He was for some time a pupil of Boucher, and at first practised painting, but he afterwards devoted himself entirely to engraving. We have several plates by him, executed in the dotted manner, some of which were engraved for Mr. Boydell, during his residence in London. Among others, we have the following prints by him:

Friendship; a circular print; *after Coreggio.*
Innocence; the companion; *Menageot, fecit.*
The Virgin and Infant, with St. Elizabeth; *after Guido.*
An African Woman; *after Loutherbourg.*

MENANT, P. A French engraver, who flourished at Paris about the year 1715. In conjunction with Raymond, Fonbonne, Scotin, and others, he executed part of the plates of the Views of the Palace and Gardens at Versailles. They are neatly executed, but in a stiff formal style, and without effect.

MENGOZZINO. See Santi.

MENGS, Antonio Raffaelle. This celebrated artist was born at Auszig, in Bohemia, in 1728. His father, Ishmael Mengs, a miniature painter of little celebrity, instructed him in the first rudiments of drawing, and having removed to Dresden whilst his son was young, our artist had an opportunity of improving himself, by studying the works of the best masters in that celebrated gallery. When he was thirteen years of age, his father took him to Rome, in 1741, where he was employed in copying, in miniature,

some of the works of Raffaelle, for Augustus III. Elector of Saxony and King of Poland, which were sent to Dresden, and were much admired. He remained at Rome three years, and on his return to Saxony was appointed one of the painters to the Elector and King, with a salary, and was permitted by his royal patron to visit Rome a second time, where he resided four years, and exhibited a picture of the Holy Family of his own composition, on a larger scale, which gained him great reputation. He married at Rome, and was desirous of fixing his residence in that capital, but his father would not permit him to indulge his inclination, and he was compelled to return to Saxony, where he arrived in 1749. He remained three years at Dresden, where the tyranny of his father rendered his situation so distressing, that he found his health and spirits impaired, and he requested and received the King's permission to return to Rome. He was soon afterwards reduced to very embarrassed circumstances, by the discontinuance of his salary, which was stopped, from the distressed state of the King's finances, occasioned by the war. He worked at Rome for support, at very low prices, when he was employed by the Duke of Northumberland to paint a copy of the celebrated school of Athens, by Raffaelle. It was about this time that he was engaged to paint the ceiling of the church of St. Eusebius; and soon afterwards he executed his admired fresco of Mount Parnassus, in the Villa Albani, which has been finely engraved by Raphael Morghen. In an excursion he made to Naples, to execute a commission for the Elector of Saxony, he became known to the King, afterwards Charles III. of Spain, who, on his succession to the throne, invited Mengs to Madrid, with the offer of a very considerable appointment. This proposal was not likely to be refused, and he arrived at the court of Spain in 1761. His first undertaking was the ceiling of the King's antichamber, representing the Graces, and afterwards that of the Queen's apartment, where he painted one of his most celebrated works, the Aurora, a grand and beautiful composition. The climate of Spain not agreeing with his constitution, he was permitted by the King to return to Rome, for the re-establishment of his health. On his arrival he was employed by Clement XIV. in the Vatican, where he painted his picture of Janus dictating to History, who writes; and a Holy Family, which have been engraved by Dom. Cunego. He remained three years at Rome, and on his return to Madrid was received with great kindness by his royal protector. It was soon after his return that he undertook his famous work of the ceiling of the great saloon, in the palace at Madrid, where he represented the Apotheosis of the Emperor Trajan, a composition of extraordinary ingenuity and judgment. The colouring and general effect of this magnificent work are admirable. The fresco paintings of Mengs are greatly superior to his pictures in oil; and in them his style is infinitely preferable. Of his works in oil, perhaps the most esteemed is his picture of the Nativity, in the royal collection of Spain. It is painted on the same principle as the famous Notte by Coreggio, in which the whole light emanates from the infant Saviour. It was so highly valued by the King, that he ordered it to be covered with a single plate of glass, to preserve it from injury. It measures nine feet ten inches, by seven feet.

Through his whole life, Mengs devoted himself entirely to the study of his art, without the necessary relaxations of exercise or society; and after a residence of little more than two years, from his return to Madrid, he found that incessant application, and the unfavourable climate, had reduced him to a state of weakness, which made it necessary for him to return, without loss of time, to the more friendly temperature of Rome. To that emporium of the arts, his inclinations and habits of study had at all times bent; and

it was with the most heartfelt gratitude that he received his royal patron's permission to return to Italy, with an increased pension, and the most munificent marks of his esteem. His enfeebled frame felt returning vigour as he journeyed, and when he approached Rome, his languid spirits brightened, at the hope of passing the remainder of his life in the sacred residence of *virtú* and taste. But these endearing prospects were of short duration. Soon after his arrival at Rome, the death of his wife, to whom he was tenderly attached, occasioned him the deepest affliction. He sunk into a state of the most melancholy despondency, which brought on a return of his former indisposition. In this state of debility, he called in the assistance of an ignorant empiric, whose injudicious and violent treatment occasioned his death, in 1779, in the fifty-first year of his age.

The talents of an artist are seldom duly appreciated during his life. The inflated eulogium of friends must subside, and the heated rancour of enemies cool, before his true character can be established by the dispassionate and judicious. The indiscreet zeal of his partisans has not hesitated to exalt his powers to a level with those of Raffaelle; and some of his admirers, particularly the celebrated Winkelman, place him in a still more elevated rank. He has been gazed at by some, as the sole bright luminary of modern times, who attribute to him the purity of the antique, the composition and expression of Raffaelle, the grace and chiar-oscuro of Coreggio, and the colouring of Titian. Should these attributes appear strained, as they probably will to the rational, they may be contrasted with opinions less favourable to his reputation, though perhaps quite as consistent with what is due to his undoubted ability, and with that justice which we owe to his illustrious predecessors. He is said to have been an artist, who had seen much and invented little; that he dispenses neither life nor death to his figures; excites no terror, rouses no passions, and risks no flights. By studying to avoid particular faults, he runs into general ones, and his execution bears the marks of tameness and servility. The contracted scale and idea of a painter of miniature, is to be traced in all, or most, of his compositions, in which the finished delicacy exhibits the hand of the artist, but gives no emanations of the soul of the master. If it is beauty, it does not warm; if it is sorrow, it excites no pity.

To form a just idea of this painter's ability, it is necessary to have seen his most studied and distinguished works, which are unquestionably in Spain. If the powers of Mengs do not surprise us by the fiery soaring of his imagination, or the daring display of novel and inventive genius, they satisfy the most scrupulous, by the chaste arrangement of his ideas, and his careful and learned attention to the propriety of costume. His acquaintance with the antique is studied and profound, and his characters are distinguished by a quiet correctness, and a placid expression of tranquil and inanimate beauty; though he was perhaps unequal to the delineation of the sublime and terrific, or the development of the passions, agitated by the varied impulses of human feeling. As a theorist, and a writer on art, Mengs is entitled to a distinguished reputation. He supplied the Abbé Winkelman with very important materials for his *Storia delle Belle Arti*, and has himself written some excellent treatises on painting, which, though his ideas are occssionally wrapt up in pedantic mystery, and enveloped in difficulties, little intelligible to the incipient understanding of the student, are however calculated to elevate the mind of the painter to the most consummate idea of the grandeur and sublimity of his art.

MENICHINO, del Brizzio. See Ambrogi.

MENTON, Francis. According to Van Mander, this painter was born at Alkmaer in 1550, and was a disciple of Francis Floris. He painted history and portraits. His pictures were well composed, and his drawing tolerably correct. The encouragement he met with as a portrait painter, prevented him from painting many historical pictures, but in the few he has left, he proves himself to have been a reputable artist. He was living in 1604.

MERANO, Giovanni Batista. This painter was born at Genoa in 1632. He was a scholar of Valerio Castelli, and by the recommendation of his master studied with attention the works of Coreggio, at Parma, where he was employed by the Duke, and for many private collections. One of his best performances is the Murder of the Innocents, in the church del Gesu, at Genoa, which Lanzi describes as a copious and ingenious composition, with great variety of expression and character, and of an harmonious colouring. He died in 1700, aged 68.

MERCATI, Giovanni Batista. A Florentine painter and engraver, born at Citta San Sepolcro, about the year 1600. He was an imitator, if not a scholar, of Pietro da Cortona, and painted history in the style of that master. In the church of S. Chiara, in his native city, he painted two subjects from the life of the Virgin; and in S. Lorenzo, an altar-piece representing the titular, with other Saints, which resembles the style of the Caracci, in the variety and expression in the heads, and the ample folding of the drapery. We have several spirited etchings by this artist, some of them are from his own designs, of which the following are the principal:

A set of fifty-two plates of Ruins and Views in Italy; engraved in the manner of Sylvestre; *Gio. Bat. Mercati, fec.*

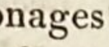
Four Antique Figures, from the arch of Constantine; engraved in the style of Gallestrucci; circular; *Gio. Bat. Mercati.*

The Marriage of St. Catherine; *after Coreggio.*

St. Bibiana refusing to sacrifice to false Gods; *after P. da Cortona.*

MERCIER, Philip. This painter was originally of French extraction, but was born at Berlin in 1689, and was brought up in the Academy there. After visiting France and Italy, he went to Hanover, where he painted the portrait of Prince Frederick, which he brought with him to England, and when his royal highness came over, Mercier was appointed his painter, became a favourite, and was taken into his household, and by the Prince's order drew several of the royal family, particularly the three eldest princesses, which were engraved in mezzotinto by J. Simon. After nine years, he lost the favour of the Prince of Wales, and was dismissed from his service. He afterwards lived in Covent Garden, painting portraits and pictures of domestic subjects, in the style of Watteau, in whose manner there is an etching of Mercier, with his wife and two children. He died in 1760, aged 71.

MERCIER, Anthony le. We have by this artist some slight but spirited etchings of architectural ornaments, &c. after the designs of *P. Collo.*

MERIAN, MATTHEW, the ELDER. An eminent designer and engraver, born at Basle in 1593. Having discovered an early disposition for the art, he was sent to Zuric, and placed under the tuition of Dietrich Meyer, a glass painter and engraver, with whom he studied four years, and in that time had already acquired some celebrity. On leaving that master he went to Frankfort, where he formed an intimacy with Theodore de Bry, and improved his talent by the instruction and advice of that able master, whose daughter he married. He was at this time employed in engraving his topographical plates of the Views in the environs of Heidelberg, Stutgard, Schwalbach, &c. which he afterwards published at Frankfort, and which are the best of his works. They are etched from his own designs, in a slight free style, and finished with the graver, and give a perfect idea of the places they represent, though without much taste in the execution. He has the credit of having been the instructor of the estimable Hollar. The following are his principal prints, which are sometimes marked with one of these ciphers,  or .

PORTRAITS.

David Pareus; *Prof. Academiæ Hiedelberg.*
Daniel Sennertus; oval.
Arnold Weickerdus, *Med. Doc.* 1626.

SUBJECTS.

A set of plates from Sacred History.
The Last Supper, inscribed, *Accepit Jesus panem;* a large plate; very scarce.
A large plate of the Picture of Human Life; inscribed, *Tabula Cebetis, continens totius vitæ humanæ descriptionem;* scarce.
A set of seven Views in France.
Six Views in Germany.
Sixteen Views in Germany and Switzerland.
Twelve Views of Gardens, &c.
Twenty-four Picturesque Landscapes, with figures.

He died at Frankfort in 1651, aged 58.

MERIAN, MATTHEW, the YOUNGER. He was the son of the foregoing artist, born at Basle in 1621, and is said to have been successively the scholar of Sandrart, Rubens, and Vandyck. He painted history and portraits, and is mentioned by Fuessli, his countryman, as a very reputable artist. Of his historical works, that author particularly notices the Martyrdom of St. Lawrence, in the dome at Bamberg. He was a tolerably correct designer, and his colouring partook of the vigour of the Flemish school. As a portrait painter, he was employed by the most distinguished personages in Germany. He was also an engraver, and is supposed to have been in England about the year 1640, as there is an emblematical frontispiece by him, with the portrait of Dr. Donne, prefixed to his Sermons, published in that year.

MERIAN, MARIA SYBILLA. This celebrated lady was the daughter of Matthew Merian the elder, born at Frankfort in 1647. She had the misfortune of losing her father when she was only four years of age, but her mother having some time afterwards married Jacob Murel, a reputable painter of flowers and fruit, he encouraged the disposition she discovered for drawing, and taught her the first rudiments of the art. With the advan-

tage of his instruction, she made a surprising progress, and soon arrived at a proficiency in painting flowers, fruit, insects, and still-life, in miniature, which astonished her master. Her inclination led her particularly to the study of natural history, and she had formed an extensive collection of insects and reptiles, which she designed with the nicest precision. To render her more perfect in that branch, her father-in-law placed her under the care of Abraham Mignon, the celebrated flower-painter, who had been his scholar, and who excelled particularly in painting insects; and it was not long before she arrived at a perfection little short of her instructor. She usually painted in water-colours, on vellum, and represented butterflies, caterpillars, and other insects, in the various changes they undergo, with a fidelity and a beauty of finishing, which has never been surpassed. In 1665, she married John Andrew Graff, an ingenious artist of Nuremberg, who had been a scholar of Murel, and settled in that city. Not satisfied with the description of insects and their metamorphoses, which she found in the works of the natural historians of her time, she formed the project of giving to the world her own observations and researches, accompanied with plates, from her designs, and partly etched by herself. In 1679, she published the first volume of her interesting work, at Nuremberg, written in German, under the title of *The History of the Insects of Europe, drawn from nature, and explained by Maria Sybilla Merian, with their generation and changes, with the Plants on which they feed.* The second volume appeared in 1683. Her zeal in the pursuit of her favourite study induced her to undertake a voyage to Surinam, for the purpose of designing from nature the insects and plants peculiar to that climate. In 1698 she embarked at Amsterdam, where she had resided some time; and after an absence of two years returned to Holland, with the fruits of her voyage. In 1705 she published an account of them at Amsterdam in Latin, entitled, *Dissertatio de Generatione et Metamorphosibus Insectorum Surinamensium,* containing sixty plates. This work was augmented, in a later edition, with twelve additional plates, by her daughter Dorothea Graff. The miniatures of this lady have a delicacy and beauty of colouring which have seldom been equalled, and they are still in the highest estimation, notwithstanding the extraordinary attention which has since been paid to the accurate execution of such works. There are two large volumes of the drawings of this artist in the British Museum, one containing the insects of Europe, and the other those of Surinam. They were purchased at a great price by Sir Hans Sloane, who is said to have given five guineas for each drawing. She died at Amsterdam in 1717, aged 70.

MERIAN, Gaspar. This artist was a native of Germany. He engraved a set of plates representing the Ceremonies of the Election of the Emperor Leopold, published at Frankfort in 1660.

MERLIN, James van. According to Florent le Comte, this artist, conjointly with Theodore van Merlin, who was probably his brother, engraved a few plates after Martin de Vos, and others. They flourished about the year 1600.

MERSION, Madelaine le. This French lady etched a plate of a Landscape and Cattle, in a style resembling that of *Dankerts,* when he engraved *after Berghem.* It was published at Paris, without date, or the name of the painter.

MESA, Alonso de. According to Palomino, this paiuter was born at Madrid in 1628, and was a scholar of Alonso Cano. He painted history with considerable reputation, and executed several works for the public edifices in that capital, of which the most admired are said to have been a series of pictures of the life of St. Francis, in the cloyster of the Franciscans. He died at Madrid in 1668, aged 40.

MESNIL, E. A modern French engraver, mentioned by Basan. He was living in 1760, at the time he published his dictionary, and had engraved several plates after Mieris, Karel de Moor, and other Dutch masters.

MESSINA, Antonello da. This painter was born at Messina in 1426. After learning the rudiments of the art in Sicily, the fame of Masaccio induced him to visit Rome, where he studied some time. He afterwards went to Naples, where he resided, at a period when some of the works of John van Eyck, or John of Bruges, who had some time before made his discovery of painting in oil, were brought from Flanders by some Neapolitan merchants, and presented to Alphonso I. King of Naples. The novelty of the invention, and the beauty of the colouring, inspired Antonello with a strong desire of becoming possessed of a secret which had excited such universal admiration. He determined on visiting the author of so interesting a discovery, and of using all the means in his power to become acquainted with the mystery. With this resolution he travelled to Bruges, and so far insinuated himself into the good graces of Van Eyck, who was then advanced in years, that he instructed him in the process, with which he returned to Italy, and was the first artist who painted in oil in that country. From him the secret is said to have been communicated to Domenico Veneziano. Such is the account given of this event by Vasari, but its accuracy is much doubted by later and more correct authorities; and even the authenticity of the invention by Van Eyck is considered as very questionable, if not entirely unfounded, as may be seen by a reference to the article of Van Eyck. Of the works of Antonello, history furnishes us with a very parsimonious account. Lanzi mentions two altar-pieces by him in the two churches della Dominante at Venice, and some pictures of the Virgin, in private collections. He also notices a portrait in the possession of Sig. Martinengo, inscribed, *Antonellus Messaneus me fecit*, 1494, and a pietá in the hall of the Consiglio dé Dieci, signed *Antonius Messinensis.* The time of his death is not precisely ascertained.

MESSINA, Salvo da. According to Hakert, in his Memorie dé Pittori Messinesi, this painter was the nephew of Antonello, and flourished about the year 1511. He is said, by that author, to have been a successful follower of the style of Raffaelle; and he mentions with distinction a picture by him, in the sacristy of the cathedral at Messina, representing the Death of the Virgin, which, he says, is painted *del piu puro Raffaellesco stile.*

METELLI. See Mitelli.

METENSIS, Cornelius. See Matsys.

METGER. J. J. The name of an obscure engraver, affixed to a portrait of Cardinal Giovanni Nitardo, very indifferently executed, for "Priorata's History of the Emperor Leopold," published in 1672.

METRANA, Anna. According to Orlandi, this lady was a native of Turin. She flourished about the year 1718, and distinguished herself as an eminent paintress of portraits.

METZU, Gabriel. This charming painter was born at Leyden in 1615. It is not known by whom he was instructed, but he appears to have made the works of Gerard Terburg the models of his imitation, whom he equalled in the silky softness of his pencilling, and surpassed in the elegance and correctness of his design. At an early period of his life he established himself at Amsterdam, where his works soon rose into the highest estimation. His pictures generally represent domestic scenes, and what are called conversations, ladies at their toilet, or playing on musical instruments; and sometimes subjects from low life, as fish stalls, women selling game, fruit, vegetables, &c. These objects have been treated by several of the Dutch painters, but by none more successfully than by Metzu. Less minute in detail, and less laboured in the finishing, than the works of Gerard Douw, and Mieris, he excels them in the lightness and spirit of his touch, and the chasteness and harmony of his colouring. Though he painted on so small a scale, his style may be compared to that of Vandyck, in the correct drawing of the heads and hands, the delicacy of his carnations, and the breadth and facility of his pencil. An enemy to manner, his touch is vague and free, and always adapted to the particular object he had to represent. The attitudes of his figures are easy and natural, and there is a truth, and *naiveté* in the expression of his heads which may be said to be peculiar to him. The works of Metzu may perhaps be justly proposed as models of perfection, in the particular branch of art in which he excelled, as combining freedom with finish, and as exhibiting a transparence and purity of colouring, which is disturbed and destroyed by the torment of extreme and laborious polishing. The pictures of this admirable artist are not frequently to be met with, as he died in the prime of life. An uninterrupted assiduity in his profession, and constant confinement, is said to have impaired his health, and brought on the afflicting complaint of the stone. He was under the necessity of submitting to the operation, which he did not long survive, but died in 1658, aged 43.

MEULEN, Anthony Francis vander. This distinguished artist was born at Brussels in 1634, though from his long residence at Paris he is generally considered of the French school. His parents, who were in affluent circumstances, perceiving his early inclination to the art, placed him as a disciple of Peter Snayers, a reputable painter of battles, whom he surpassed before he quitted his school. Some of his first productions, after leaving that master, found their way to Paris, and possessed sufficient merit to attract the attention of Charles le Brun, at that time the arbiter of taste in the French metropolis. As the object of the arts, as well as every consideration of the court, was to flatter the ambition of Louis XIV. it was with this view that Le Brun recommended Vander Meulen to M. Colbert, as possessing a proper talent to commemorate the military atchievements of that monarch. The minister, always ready to seize every opportunity of tickling the vanity of his sovereign, eagerly listened to the proposal. Vander Meulen was invited to Paris, and was soon afterwards pensioned by the King, and ac-

commodated with apartments at the Gobelins. The brilliant exploits of Louis XIV. afforded ample employment for the ability of the painter; and Vander Meulen was appointed to attend his royal patron to the field in his different campaigns. He painted for the Chateau of Marly the principal battles and sieges of that monarch in Flanders. It is perhaps to be regretted, that the eminent talents of this painter were confined to the precise representation of modern warfare, and the linear designation of troops drawn up by the regularity of tactics, with the monotonous uniformity of habiliments, than which nothing can be less picturesque. Shackled with such restrictions, the works of Vander Meulen lose a considerable share of the interest they would otherwise have possessed with posterity. It will not, however, be denied, that he acquitted himself, under this constraint, with great ability. He also painted huntings, and cavalcades, in which the figures and horses are correctly drawn, and touched with great spirit. The works of Vander Meulen are admired for an exact and local representation of events, a bold design, an animated pencil, and a clear and silvery tone of colour. His landscapes are distinguished by the freshness of his verdure and foliage, the pleasing degradation of his distances, and the lightness and brilliancy of his skies. If his pictures are less effective, and less vigorous in light and shadow than the battles of Il Borgognone, it may in a great degree be attributed to the formality before mentioned, and to the prevalent taste of the country in which he resided. Although he was principally employed in painting for the court, there are several of his pictures in private collections. He died at Paris in 1690, aged 56.

MEULEN, Peter Vander. He was the brother, and probably the scholar, of the preceding artist. He painted battles and huntings, and in 1670 came to England, where he was afterwards employed in celebrating the exploits of King William, Louis's rival. He was originally bred a sculptor, but abandoned that art for painting. Largilliere painted a portrait of this artist, of which there is a mezzotinto print by Becket.

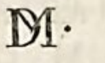
MEURS, J. V. The name of this artist is affixed to the portrait of Tycho Brache, the astronomer. It is executed with the graver in a neat finished style. He was chiefly employed by the booksellers, and engraved several frontispieces, and other book ornaments.

MEURS, C. H. van. This engraver was a native of Holland, and resided at Amsterdam about the year 1760. According to Basan, he engraved several plates *after Mieris, Vanderwerf,* and other masters.

MEUSNIER, Philip. A French painter of perspective and architectural views, born at Paris in 1655. He was a scholar of Jacques Rousseau, and on leaving that master went to Rome, where he passed several years, designing the most magnificent buildings in that metropolis. On his return to Paris he was patronised by Louis XIV. and his successor. He was a member of the Royal Academy at Paris, and his works were held in considerable estimation. He died at Paris in 1734, aged 79.

MEYER, Joachim. This artist was a native of Strasburg, and flourished about the year 1570. We have by him a set of sixty-two wooden cuts, of a variety of combats with the sword.

MEYER, Andrew. This artist, according to Professor Christ, was a native of Zuric in Switzerland. He is said to have been a painter, and to have engraved some views of towns, which are marked with a curious monogram .

MEYER, Dietrich. A Swiss painter and engraver, born at Zuric in 1571. He painted portraits and history with some reputation. We have engraved by him a set of portraits of illustrious personages of Switzerland, which are usually marked with a cipher composed of a D. and an M. .

MEYER, John. This artist was probably of the same family. He was a painter, and usually resided at Nuremberg. We have several prints by him, some of which are from his own designs. Among others a set of battles, etched in a spirited style. He also engraved a set of the principal fountains at Rome, which were published at Nuremberg in 1600.

MEYER, Rodolph. He was the son and scholar of the preceding artist, born at Zuric in 1605. He painted history and portraits with considerable reputation, but was more distinguished as an engraver than a painter. We have by him several plates of emblematical subjects and portraits, some of which were published with those of his brother Conrad, who is the subject of the succeeding article. He made the designs for Death's Dance, which were engraved by Conrad.

MEYER, Conrad. This artist was the younger son of Dietrich Meyer, and the younger brother of Rodolph, born at Zuric in 1618. After receiving some instruction from his father he went to Frankfort, where he became a scholar of Matthew Merian. He painted a few historical subjects, and was more employed in portraits, which are said to be designed with energy and spirit, and well coloured. As an engraver, he may be considered as one of the most laborious artists of his time, and the number of his prints is very considerable. Caspar Fuesslin, who had endeavoured to collect an entire set of them, had got together upwards of nine hundred, without being nearly complete. The following are his principal works:

A set of thirty Portraits of the Burgomasters of Zuric.
Twenty Portraits of the Clergy of Zuric.
Forty Portraits of Laicks and Artists; some of which are from the designs of his father and brother.
One hundred and three Portraits of the Reformers, Ecclesiastics, and literary characters.
A set of sixty-one plates of the Dance of Death; principally from the designs of *Rodolph Meyer*.
A set of fifteen prints; entitled, *the Mirror of a Christian.*
Twenty-six prints of the Sports of Children.
Ten plates of the Ages of Man.
One hundred and twenty-two subjects from the Old Testament.

He also engraved a great variety of views, landscapes, and emblematical subjects. Conrad Meyer died at Zuric in 1689, aged 71.

MEYER, Felix. This painter was born at Winterthur, in Switzerland, in 1653. He was the son of a clergyman, who was desirous of bringing him up to the church; but his inclination for drawing interfered with his studies, and he was at length permitted to

indulge his propensity. He was sent to Nuremberg, where he became a scholar of John Francis Ermels, a very reputable painter of landscapes. His progress under that master was surprisingly rapid, and at an early age he found himself capable of drawing from nature with facility and correctness. In company with Roos and Rugendas, he was indefatigable in designing the most picturesque views of Switzerland, so favourable to the studies of the landscape-painter. He afterwards visited Italy, to study the more cultured scenery of the environs of Rome; but the climate proving obnoxious to his health, he returned to Switzerland. He possessed an uncommonly fertile imagination, and an extraordinary readiness of hand; of which M. Descamps gives a remarkable instance. In his travels through Germany, he visited the celebrated Abbey of St. Florian, at a time when the abbot was desirous of having two of the saloons decorated with landscapes in fresco. An artist of the country had been applied to for the purpose, who was so tedious in his progress, that he had been occupied several months in preparing sketches for the work. Our artist being introduced to the superior as a painter, was shown the apartments, and was consulted by the Abbot in what manner the work could be best accomplished. After examining the rooms, Meyer took a long stick, to which he attached a piece of charcoal, and immediately commenced sketching on the wall. "Here in the front," said he, drawing as he spoke, "I would have a large tree, further in the distance a forest; rolling from these rocks I would represent a waterfall," and so on. The Abbot was astonished to see the wall covered with a design executed with such taste and facility. He engaged Meyers to finish the two apartments, which he accomplished in less time than the artist had employed in making the designs.

The celebrity of Meyer soon became known throughout Germany, and he was employed by several of the princes of the empire in ornamenting their apartments. As he was not very successful in the design of the figures, he was frequently assisted in them by Melchoir Roos and George Philip Rugendas. In the earlier part of his life his pictures were finished with care and attention, but at a later period he painted with negligence and haste. His works were no longer studied from nature, but the productions of manner and dispatch. He died in 1713, aged 60. F. Meyer has etched several plates of landscapes from his own designs, which are executed in a slight but pleasing style: among which are:

A set of twelve Views in Switzerland, nearly square; *Felix Meyer, fec.*
Four Landscapes, with ruins and figures; *same mark.* 1701.
Four Views in Switzerland, with figures.
Four Mountainous Landscapes, with buildings.

MEYER, or Meyerle, Francis Anthony. This painter was born at Prague in 1710. According to Lanzi, he resided several years at Turin, where he acquired the name of Francesco Antonio Meyerle. He painted small highly-finished pictures of domestic subjects and portraits, which were greatly admired, although he was less successful when he painted on a larger scale. He passed the latter part of his life at Vercelli, where there are many of his works, which are highly esteemed. He died in 1782, aged 72.

MEYERING, Albert. This painter was born at Amsterdam in 1645. He was instructed in the elements of design by his father, Frederick Meyering, who was chiefly employed in painting skreens, and other subjects of furniture. Albert was, however, destined to

exercise his talents in a more respectable walk. Whilst he was yet young, he formed the project of travelling in search of improvement, and before he was twenty years of age he visited Paris, where he resided some time, but with no great encouragement. By assiduity and labour he procured the means of continuing his journey to Italy. At Rome, he met with his countryman and friend John Glauber, with whom he studied with unremitting attention the most remarkable views in the vicinity of that city. His abilities procured him the esteem of the first artists at Rome; and he met with sufficient employment to induce him to continue his residence in that capital for some time. On his return to Holland, after an absence of ten years, he was employed by William, Prince of Orange, in conjunction with Glauber, in painting the ceilings, and ornamenting the palace of Loo, and the chateau of Soesdyck. The freedom of his hand, and the style of his composition, were particularly adapted to the works he was principally engaged in, which, for the most part, were large landscapes for saloons, and the ornaments of apartments. His views are agreeably varied, they are frequently embellished with the ruins of ancient architecture, and decorated with figures representing historical or fabulous subjects, in the style of Gerard Lairesse. He died at Amsterdam in 1714, aged 69. We have about twelve etchings by Albert Meyering, of landscapes from his own designs. They are executed in a spirited painter-like style.

MEYERS, JEREMIAH. This artist was born at Tubingen about the year 1728. He visited England when he was fourteen years of age, and became a pupil of Zinck, who was at that time in great reputation as a miniature painter and enameller. He was one of the most eminent artists of his time in the particular branch he adopted, and was made miniature painter to the Queen. Mr. Meyers was one of the original members of the Royal Academy at its foundation, in 1768. He died in 1789.

MEYSSENS, JOHN. A Flemish painter and engraver, born at Brussels in 1612. He was first a scholar of Anthony van Opstal, and afterwards of Nicholas vander Horst, both obscure artists. He attempted both historical subjects and portraits, but was particularly successful in the latter, in which he was very generally employed. The greater part of his life was passed in Holland, where he painted the portrait of Henry of Nassau, the Count of Bentheim, and the principal persons of the court. He afterwards resided at Amsterdam, where he carried on an extensive commerce in prints, and engraved many plates from his own designs, as well as after other masters, among which are several portraits of artists. As an engraver, he is not entitled to great celebrity, and his plates are executed in a style very inferior to what might have been expected from his abilities as a painter. Among others, we have the following prints by him:

PORTRAITS.

Charles I.
Henrietta Maria, his Queen.
Henry de Keyser, Architect and Sculptor; *J. Meyssens, fec.*
Guido Reni; *se ipse pinx. J. Meyssens, fec.*
Francesco Padouanino, Painter; *se ipse pinx.*
Daniel Segers, Flower-painter; *after Lievens.*
Cornelius de Bie; *after Eras. Quellinus.*
William de Nieulant, painter.
Mary Ruthven, wife of A. Vandyck; *after Vandyck.*
John Meyssens, Painter and Engraver; *se ipse pinx.*

SUBJECTS.

The Virgin and Child; *after Titian.*
Meleager presenting the Boar's Head to Atalanta; *after Rubens.*

MEYSSENS, Cornelius. He was the son of John Meyssens, born at Antwerp about the year 1636, and was instructed in engraving by his father. His principal plates are portraits, many of which are from the designs of John Meyssens. They are executed with the graver, in a stiff tasteless style. He also engraved several frontispieces, and other book ornaments. The following are his most esteemed works:

A set of Portraits of the Emperors of the House of Austria; entitled, *Effigies Imperatorum domûs Austriacæ, delineatæ per Joannem Meyssens, et æri insculptæ per filium suum Cornelium Meyssens.*

The Portrait of the sovereign Princes and Duke of Brabant; entitled, *Les Effigies des Souverains Princes et Ducs de Brabant.* A part of these are engraved by P. de Jode, Waumans, and others.

DETACHED PORTRAITS.

Charles II.; for the History of Leopold.
Octavius, Duke of Aremberg: *C. Meyssens, sc.*
Cardinal Antonio Barberini.
Cardinal Rinaldo, Principe Estense.
John de Witt, Pensionary of Holland.
David, Count of Weissenwolff, &c.

MEYSSONIER, Justus Aurelius. This artist was born at Turin in 1695, and is mentioned by Basan as a painter, a sculptor, an architect, a goldsmith, and an engraver. He chiefly resided at Paris, where he was made goldsmith to the King, by patent, and was appointed first designer in his cabinet. He etched some plates of ornaments, &c. and left a great number of architectural drawings, and designs for goldsmiths, several of which were afterwards engraved by Huquier.

MEZIOS, M. An artist mentioned by Mr. Strutt as an engraver of great merit, though little known. He is said to have engraved a few portraits, in a neat clear style: among others, that of Joannes Petrus Lothicus, Medicus et Poeta, affixed to his works, published in 1626.

MEZZADRI, Antonio. This painter was a native of Bologna, and flourished about the year 1688. According to Lanzi, he excelled in painting fruit and flowers, in which he was scarcely surpassed by the celebrated Gobbo of the Caracci.

MICARINO. See Beccafurni.

MICHAELIS, J. W. A very indifferent engraver of portraits, who resided at Frankfort about the year 1700. He engraved several heads for a work entitled, *Notitia Universitatis Francofertanæ;* published in 1707.

MICHAU, Theodore. This painter was born at Brussels in 1676. He painted landscapes and merry-makings, in which he imitated the charming style of David Teniers the younger, but with little success, either in the spirit and character of his figures, or the sweet and silvery tone of his landscapes.

MICHAULT, George. A modern French engraver, born at Abbeville in 1752. He was a pupil of Francis Aliamet, and has engraved several plates in the style of his instructor; among which are a part of the views of the Garden of Monceau, near Paris. We have also the following by him:

Acis and Galatea; *after la Fosse.*
The dead Christ; *after Schiavone;* in the Orleans Gallery.

MICHEL, John Baptist. A French engraver, born at Paris in 1738. He is said to have been a scholar of Chenu, who he has greatly surpassed. He came to England about the year 1780, and was employed in several plates for Mr. Boydell. The following are his principal prints:

PORTRAITS.

Sir Thomas Gresham; *after Sir A. More.*
Rubens' Wife; *after Rubens.*
Francis Hals; *after a picture by himself.*
La Joconda; *after Lionardo da Vinci.*
M. F. A. de Voltaire.

SUBJECTS AFTER VARIOUS MASTERS.

Two prints of the Bath of Venus; *after Boucher.*
The Death of Dido; *after M. A. Challes.*
The Death of Hercules; *after the same.*
Abraham, Sarah, and Hagar; *after P. da Cortona.*
The Prodigal Son; *after Salvator Rosa.*
Hercules and Omphale; *after Romanelli.*
Venus and Cupid; *after Carlo Maratti.*
The Death of St. Joseph; *after Velasquez.*
The Three Graces; *after Rubens.*
Faith, Hope, and Charity; *after the same.*
The Nativity; *after Carlo Cignani.*
The Adoration of the Shepherds; *after Guido.*
Clytie; a circular print; *after An. Caracci.*
Cupid stung by a Bee; *after West.*
Alfred dividing his last Loaf with a Pilgrim; *after the same.*
The Continence of Alfred; *after the same.*

MICHELE, Parrasio. This painter was a native of Venice, and flourished about the year 1590. He was a scholar of Paolo Veronese, whose style he followed with some success. There are several of his works in the churches at Venice; among which his picture of the Pietá, in S. Guiseppe, is spoken of by Ridolfi in very favourable terms.

MICOCARD. Papillon mentions a wooden cut by this artist, representing Diogenes; *after Parmigiano.* It is probably a copy of the print of the same subject, cut in wood, by Ugo da Carpi.

MIEL, John. This eminent painter was born at a village near Antwerp in 1599. He was a scholar of Gerard Segers, and was one of his ablest disciples. On leaving that master he went to Rome, where he attached himself to the works of Andrea Sacchi, and was received into his academy. From the favourable opinion his instructor conceived of his talents, he was intrusted to assist him in some of his most considerable works. Being employed by Sacchi to co-operate with him in a picture he was engaged in for the Palazzo Barberini, representing a procession of the Cavalry of the Pope; Miel, whose disposition naturally led him to the grotesque, and what the Italians call Bambocciate, introduced something of the ludicrous, which was deemed inconsistent with the gravity of the subject. This occasioned a sharp rebuke, and a consequent separation. Stung with the reproach of his master, and encouraged by the advice of his friend Bernini, Miel determined to improve and strengthen his powers, by visiting Lombardy, for the purpose of studying the works of Coreggio and the Caracci; and passed some time at Parma and Bologna. On his return to Rome he was employed by Alexander VII. to paint a picture of Moses striking the Rock, for the gallery of Monte Cavallo. He also painted for the churches of S. Martino de Monti, the Baptism of S. Cyrillio; and in S. Maria dell Animá, some frescoes of the life of S. Lamberti, and the Annunciation. In these considerable works he showed himself capable of treating the dignity of historical painting, though his genius was more inclined to the familiar and lighter subjects treated by Bamboccio and M. Angelo delle Battaglie. He was made a member of the academy of St. Luke in 1648. It will not, however, be disputed, that his best performances are his easel pictures, representing fairs, markets, huntings, festivals of the Carnival, and similar subjects; and that in his historical works, though we admire the brilliancy of his colouring, and his intelligence of the chiar-oscuro, there is a want of elevation in the character of his heads, and we desire a more select choice of forms, and more graceful attitudes. He was invited to the court of Turin by Charles Emanuel, Duke of Savoy, who favoured him with his protection, and retained him in his service for the remainder of his life. It was at this time that he painted his celebrated hunting-pieces, and subjects of the fable, in a saloon in the Chateau of the Venerie, which have been engraved by *G. Tasniere.* For these admired works, the Duke conferred on him the order of knighthood of St. Maurice. He died at Turin in 1664, aged 65.

John Miel has etched several plates from his own designs, which are executed in a masterly style, and produce a charming effect. His point is free and playful, and his figures and animals are designed with great spirit. We have the following by him:

The Holy Family.
The Assumption of the Virgin.
A set of four Pastoral Subjects; in one of them is a figure seated on a bank, picking a thorn from his foot. These are charmingly etched.
Three Battle Pieces; for the History of the wars in Flanders, by Flaminius Strada.

MIERHOP, Francis van Cuyck de. This painter was born at Bruges in 1640. He was of a noble family, and at first only studied drawing as an amusement, but having an

uncommon inclination for the art, he followed it with perseverance, and became a considerable proficient. The vicissitude of fortune at length reduced his family to indigence, and on that disastrous occasion he found the advantage of having cultivated his talent. He withdrew himself from Bruges, perhaps under the impulse of a false pride, and settled at Ghent, where he soon distinguished himself as an artist. He particularly excelled in painting game, fish, fruit, and animals, in the manner of Francis Snyders; and some of his pictures approach the admired works of that celebrated painter. In the refectory of the monastery of the Alexines, at Ghent, is an excellent picture by this master, representing fish, dead game, dogs, &c. which has been frequently mistaken for a work of Snyders.

MIERIS, Francis, the elder. This admired painter was born at Leyden in 1635. He was the son of a goldsmith and lapidary, who seconded the inclination for the art which he discovered in his son, by placing him under the tuition of Abraham Toornevliet, an eminent painter on glass, by whom he was instructed in the elements of design. Having seen some of the admirable productions of Gerard Douw, he was ambitious of imitating a style which had raised that artist to the greatest celebrity. He became his scholar, and was not only the ablest of his disciples, but is considered by many as superior to his instructor. His first productions excited universal admiration, and it soon became difficult to obtain a work of his hand. He was commissioned to paint a picture for the Arch-Duke of Austria, on which occasion he exerted all his talents. He painted the interior of a mercer's shop, with a beautiful young woman presenting various silks to a gentleman, who was evidently admiring the shopwoman more than her goods. The Arch-Duke was so much pleased with the performance, that he invited him to Vienna, and offered him a munificent establishment, which his engagements did not permit him to accept. When the Grand Duke of Tuscany visited Leyden, he was particularly struck with the exquisite finishing of his works, and engaged him to paint a picture, which is regarded as one of his most admirable productions. It represents a young lady dressed in white satin, playing on the lute, with another female and a young man seated on a couch, to whom a domestic presents a silver salver with refreshments. He also painted for that prince a portrait of himself, which was placed in the Florentine Gallery. The pictures of Francis Mieris the elder are extremely rare, and are only to be met with in the choicest collections, where they, at least, hold an equal rank with those of Gerard Douw. The same minute accuracy, the same polished finishing, are found in both their works; though the subjects made choice of by Mieris are generally more select and agreeable. His design is more correct; his pencil is more free and spirited; and his colouring, by being less disturbed, is purer and more delicate.

Francis Mieris occasionally painted portraits, which he finished in the same admirable manner as his other works. They are very correctly drawn, and have the appearance of great truth and nature. He died in 1681, aged 46.

MIERIS, John. He was the elder son of the preceding artist, born at Leyden in 1660, and received his first instruction in the art from his father. Despairing of being able to equal Francis Mieris in the minuteness and delicacy of his finishing, he devoted himself to a different pursuit, and attempted historical painting, and portraits as large as life. After the death of his father he went to Italy, and on his arrival at Rome applied himself to his studies with an assiduity which proved fatal to him. He was un-

fortunately afflicted with the stone; and his malady was increased by his sedentary habits, to such a degree, that he fell a victim to it in the thirtieth year of his age.

MIERIS, William. William was the younger son of Francis Mieris, born at Leyden in 1662. He studied under his father, whose style he adopted with great success. At the age of nineteen he was already an able artist, when the death of his father deprived him of the advantage of his instruction. He continued to pursue the same track which had led the elder Mieris to such merited celebrity, and he can scarcely be said to have been inferior to his father in the exquisite finishing of his pictures, though certainly very unequal to him in the arrangement of his compositions, the correctness and taste of his design, the purity and delicacy of his colouring, the suavity and mellowness of his touch, and his intelligence of the chiar-oscuro. His best pictures represent subjects taken from ordinary life, such as confectioners' shops, women selling game, or vegetables, the interiors of apartments, and conversations. In these, every minute object is finished with the utmost care, and sometimes to a degree which approaches to hardness. The works of Gerard Lairesse had at that time excited universal admiration; and William Mieris was encouraged by his friend and patron, M. de la Court, to aim at a more elevated style; and, in imitation of the Poussin of Holland, to paint landscapes, with historical or fabulous subjects. The attempt was not, however, very favourable to his fame, as his incapacity of designing the naked, and his ignorance of costume, rendered him totally inadequate to the dignity of history. The extreme labour and precision with which the most trifling objects are finished, prevents the effect of the whole; his carnations, from their smoothness and polish, have the appearance of ivory; and his landscapes, without effect, or degradation in the plans, appear to be the work of a flower-painter. His pictures of domestic subjects are, however, deservedly held in very high estimation, and are placed in the choicest collections. William Mieris died at Leyden in 1747, at the advanced age of 85.

MIERIS, Francis, the younger. He was the son of William Mieris, born at Leyden in 1689, and was instructed by his father. He painted similar subjects, but was extremely inferior to him in every respect. His design is heavy and tasteless, his touch is dry and hard, and his colouring false and unnatural. He sometimes attempted to copy the works of his father, but their decided inferiority will prevent the least experienced collector from mistaking them for the works of William Mieris.

MIGER, Simon Charles. A modern French engraver, born at Paris about the year 1745. He was a pupil of Charles Nicholas Cochin, the younger, and has engraved several plates of historical subjects and portraits, in a neat clear style. He was a member of the French Academy. Among others, we have the following by him:

PORTRAITS.

David Hume, Historian; *after Cochin.*
John Stanley, Musician; *after the same.*
Count Maurice de Bruhl; *after the same.*
Christopher Gluck, Musician; *after Duplessis.*
Laurent Cars, Engraver; *after Perenneau.*
John James Rousseau; *after Le Moyne.*
Francis Mieris, Painter; *after a picture by himself.*

SUBJECTS AFTER VARIOUS MASTERS.

Hercules strangling Anteus; *after Voiriot;* engraved for his reception into the Academy in 1777.
The Flaying of Marsyas; *after C. Vanloo;* his other reception plate.
Hercules and Omphale; *after Dumont.*
The Rape of Europa; *after Hallé.*
A View of the Coast near Civita Vecchia; *after Vernet.*

MIGLIONICO, Andrea. According to Dominici, this painter was a native of Naples, and a scholar of Luca Giordano. He painted history with some reputation; and there are several of his works in the churches of his native city, of which the most esteemed is his picture of the Descent of the Holy Ghost, in the S. S. Nunziata. He died soon after Luca Giordano.

MIGNARD, Nicholas. According to M. Watelet, the family of the Mignards was of English extraction, and their name was originally More. He reports, that the father of our artist, and six of his brothers, were officers at the same time in the army of Henry IV. of France; and being all of them handsome, and of a martial appearance, on their being all presented at the same time to that monarch by the name of More, the King, facetiously exclaimed, *Ce ne sont pas la des Mores, mais des Mignards.* The name of Mignard remained to them. Nicholas Mignard was born at Troyes, in Champagne, in 1608. He received his first instruction in the art from an obscure painter of his native city; but he soon afterwards went to Fontainbleau, where he had the advantage of studying the works of Primaticcio and Il Rosso, and the antique statues which had been collected by Francis I. He afterwards visited Italy, and passed two years at Rome. On his return to France he passed some time at Avignon, where he married, and from his long residence in that city, was called Mignard of Avignon, to distinguish him from his brother Peter Mignard, called the Roman. By the recommendation of Cardinal Mazarine, he was invited to Paris, and employed in several works for the palace of the Thuilleries, among which are Apollo crowning the Muses of Poetry, Painting, and Music; Apollo and Daphne; and Mercury presenting a Lyre to Apollo. He was also much employed as a portrait painter, and drew many persons of distinction, some of which have been admirably engraved by Anthony Masson. He was a member of the Academy at Paris, where he died in 1668, aged 60. Nicholas Mignard has etched eight plates of subjects, *after Annibale and Agostino Caracci,* from the Farnesian gallery. They are executed in a bold spirited style.

MIGNARD, Peter, called the Roman. This eminent painter was the younger brother of the preceding artist, born at Troyes in 1610. His father intended him for the profession of physic, and for that purpose he received the necessary education, and was placed under one of the most eminent practitioners of his time. His decided inclination for the art occasioned him to devote all his leisure moments to the study of design. Without the help of an instructor, he painted a picture of the portraits of the professor and his family, which excited universal surprise. He was induced to abandon his medical pursuits, and placed himself under the tuition of John Boucher, a painter of some reputation at Bourges. After passing two years under that master he went to Paris, where he entered the school of Simon Vouet, where he studied some time. The Marquis de

Crequy having brought from Rome, where he had been ambassador, some valuable pictures of the Italian masters, the young Mignard was allowed access to them, and he was soon convinced that Italy was the only centre of the art, the true focus of its light, of which France had, till then, only received very feeble rays. He soon afterwards visited Rome, where he resided twenty-two years, and acquired the title of Mignard the Roman. At Rome he renewed his intimacy with Charles Alphonse du Fresnoy, who had been his fellow student under Vouet. They lived in habits of the closest friendship during Du Fresnoy's residence in that capital; and the counsels of that excellent theorist were of considerable advantage to him in his studies. His attention was particularly directed to the works of Raffaelle and Annibale Caracci, particularly the former, whose graceful and dignified style he imitated in his pictures of the Virgin, which were greatly admired at Rome. He was patronised by Urban VIII. and by all his successors to Alexander VII. whose portraits he painted, and distinguished himself in that branch, as well as in historical subjects. His principal works at Rome are the Annunciation, and a picture of the Trinity, in S. Carlo alle Quattro Fontane; and a Holy Family in S. Maria in Campitelli. He was invited to return to France by Louis XIV. who employed him in several important works, and he painted the portrait of the King several times, as well as those of the principal nobility. D'Argenville reports, that the last time he painted the King, the monarch perceiving that he regarded him with more than usual attention, said to him, "You find me grown older?" "Sire," replied the artist, "I perceive the traces of a few more campaigns in your Majesty's visage." On the death of Charles le Brun, he was made first painter to the King. His most considerable works in France, are his great cupola in the church of Val-de-Grace, and his twelve pictures in fresco, in the gallery of St. Cloud. Though the productions of Mignard are not distinguished by decided originality of invention, and a commanding facility of hand; they lay claim to our approbation, by a correct design, a captivating amiability in his forms, and a harmonious, if not a vigorous effect in his colouring. Several of his pictures have been engraved by some of the most celebrated of the French burinists, among which are Gerard Audran, Poilly, Roullet, Nanteuil, &c. We have only one etching by himself, representing St. Scholastique kneeling before the Virgin. He died at Paris in 1695, aged 85.

MIGNON, Abraham. This celebrated artist was born at Frankfort in 1639. He was the son of a merchant, who designed him for his own profession, but finding his inclination for the art, he placed him under the tuition of Jacob Murel, an eminent flower-painter, with whom he continued till he was seventeen years of age, when he already surpassed his master. Murel carried on a considerable commerce in works of art, and his business leading him to Holland, he was accompanied by his pupil, who he recommended to the care of John David de Heem, whose works were then in the highest reputation. The assiduity and progress of the scholar increased the esteem and attention of the master, and the pictures of Mignon were in a short time universally admired. His works were anxiously purchased at considerable prices, and, with an unusual share of industry, he found it difficult to keep pace with the demand for them. The beauty and freshness of his flowers and fruit, and his picturesque manner of disposing them, have perhaps only been surpassed by John van Huysum. The insects he introduced into his pictures are exquisitely finished, and the dew-drops on the leaves of his flowers and fruit, have all the transparency of real water. He died in 1679, aged 40.

MIGNON, I. An obscure artist, mentioned by Mr. Strutt as the engraver of a coarse incorrect etching, representing Abraham purchasing the cave of Macphelah from the children of Heth. It is inscribed, *Io. Mignon, fec.*

MILANESE, Il. See Cittadini.

MILANESE, Felice. By this artist, who was probably a painter, we have a small upright etching, representing the Virgin and Infant seated on a pedestal, with a Bishop, and several children before her; it is signed, *Felice Milanese, fec.*

MILANI, Giulio Cesare. This painter was born at Bologna in 1621, and was a disciple of Flamminio Torre, of whose style he was one of the most successful followers. His works in the churches at Bologna are not degraded by the vicinity of such powerful competitors. Of these, his most esteemed productions are his Marriage of the Virgin, in S. Guiseppe; S. Antonio di Padona, in the church of S. Maria del Cestello; and the Holy Family with St. John, at the Servi. He died in 1678, aged 57.

MILANI, Aureliano. He was the nephew of Giulio Cesare Milani, born at Bologna in 1675, and was a scholar of Cesare Gennari, and afterwards of Lorenzo Pasinelli. He did not however attach himself to their manner, but, enamoured of the works of the Caracci, he devoted himself to an attentive study of their style. According to Crespi, no painter of his time approached nearer to the admired principles of that academy, and, with the exception of Carlo Cignani, he was the artist whose talents contributed most to support the credit of the Bolognese school. His principal works at Bologna are, his S. Girolamo, in S. Maria della Vita; the Stoning of Stephen, in S. Maria Mascarella; and the Resurrection, in La Puritá. He died in 1749, aged 74.

MILANI, Gioseffo Maria. This painter was born at Pisa in 1678, and was a scholar of Camillo Gabrielli. Following the example of his instructor, he attached himself to an imitation of the style of Pietro da Cortona and Ciro Ferri. On leaving that master, he applied himself with great assiduity to the study of architecture, and particularly excelled in painting perspective, and views of the most magnificent buildings, which he embellished with figures, elegantly designed, grouped with great ingenuity, and his colouring is splendid and harmonious. There are several of his fresco works in the churches at Pisa, of which the most considerable is a ceiling in the church of St. Matthew.

MILÉ, Francis, sometimes called Francisque. The family of this artist was originally French, though he was born at Antwerp in 1644. His father had accompanied the Prince of Condé, to whom he was attached, into the Netherlands, at the time of his revolt. Having shown an early inclination for the art, the young Milé, was placed as a pupil of Laurent Franck; and it was not long before he surpassed his master. His father dying when he was still young, he had no other resource than the exercise of his talents; and when he was eighteen years of age, he had acquired sufficient reputation to induce his instructor to bestow on him his daughter in marriage. He soon afterwards visited Paris, where he was particularly struck with the works of N. Poussin, which were in the possession of M. Jabach, to which he had free access. They became

the models of his study; and in his best works he approached nearer to the grand style of that painter than any of his imitators. He painted history, but was more successful in what are called heroic landscapes, adorned with figures representing some historical or fabulous subject. He is said to have possessed so retentive a memory, that he could recollect the scenery or composition of any particular picture which had struck his attention; and in his observation of the effects of nature, he could recollect, at a distant period, any thing remarkable. with extraordinary precision. He is stated by M. d'Argenville to have visited Holland and England, in both of which countries he left proofs of his ability. On his return to Paris, he was received into the Academy, and his works were held in high estimation. The landscapes of Milé exhibit a grandeur of scenery, in which, though he has been surpassed by the Poussins, has been approached by few of the artists of his country. It is always appropriate to the history he wished to represent, and, like his distinguished model, he is a strict observer of the propriety of costume. His pencil is broad and facile, and his colouring generally agreeable, though in some of his pictures there is too great a monotony, and a want of intelligence in his masses of light and shadow. We have a few etchings by this able artist, which are esteemed for the picturesque subjects they represent, and the light and spirited style of their execution. Among others, are the following:

A Landscape, with Egyptian Ruins, with the subject of Moses saved from the waters of the Nile; *Francisque, inv.*
Another grand Landscape, with the History of Cephalus and Procris.
A Mountainous Landscape, with figures, and a town in the middle.
Six other Landscapes, of various sizes.

He died in 1680, aged 36.

MILLER, Andrew. This artist was a native of Ireland, and flourished about the year 1740. He resided at Dublin, and engraved several portraits in mezzotinto, which are by no means destitute of merit. Among others, we have the following portraits by him:

Dean Swift; *after F. Bindou.* 1743.
Robert Boyle, Philosopher.
Charles Lucas, M. D. of Dublin.
Robert Josleyn, Lord of Newport, Chancellor of Ireland. 1747.
Josiah Hort, Archbishop of Tuam.
Eaten Stannard, Recorder of Dublin.
Joseph Baudin, Painter.
Joseph Miller, Actor, in the Character of Teague.
John Harper, in the Character of Jobson.
Snowdon, in the Character of Caled, in the Siege of Damascus.
Turbutt, in the Character of Sosia, in Amphitrion.

MILLER, J. An English engraver, who flourished about the year 1760. We have a variety of prints by him, chiefly portraits, which possess considerable merit. Among many others are the following:

King George III.; *ad vivum.*
Queen Charlotte; *the same.*
Jeffery, Lord Amherst.

George Bridges Rodney, Lord Rodney.
Charles Townsend, Chancellor of the Exchequer.
Thomas Gray, Poet.
Charles Churchill, Poet.
Sir John Vanbrugh.
John Wilks, M. P. and Chamberlain of London.

MILLER, John Sebastian. See Muller.

MILN, Robert. By this artist we have some plates of Scottish antiquities, engraved for a book published at Edinburgh in 1710, entitled, *Miscellanea quædam Eruditæ Antiquitatis, quæ ad Borealem Britanniæ majoris partem pertinent, &c.*

MILOT. An obscure artist, mentioned by Mr. Strutt. He resided at Antwerp about the year 1620, and is said to have worked for the booksellers only. He engraved several frontispieces and portraits, in a neat, but stiff and tasteless style.

MINDERHOUT. This painter was born at Antwerp in 1637, and was a member of the Academy in that city, as appears from his picture of reception preserved in their hall, representing a view of the Port of Antwerp, with a variety of vessels, and a great number of figures. At an early period of his life he settled at Bruges, where he afterwards continually resided, and was received into the society of painters in that city in 1662, where there are several of his pictures in the public edifices and in private collections. The works of this master generally represent marines and sea-ports, frequently those of Antwerp and Bruges. They are usually of a large size, and possess the merit of a bold design, a spirited touch, and an intelligent management of the chiar-oscuro. His pictures are very unequal; and towards the latter part of his life they seem to have been executed with negligence and haste. His best works are, however, to be found in the principal collections in Flanders.

MINGOT, Teodosio. This Spanish painter was a native of Catalonia, born in 1551, and was a disciple of Gaspar Becerra. He is erroneously stated by Palomino to have studied at Rome under Michael Angelo Buonaroti, who died when he was only thirteen years of age. He is believed to have visited Italy, where he acquired a correct style of design, and was a vigorous colourist. He was employed by Philip II. in the palace of the Pardo, where his principal works perished in the conflagration by which that edifice was destroyed. He died in 1590, aged 39.

MINZOCCHI, Francesco, called Il Vecchio di San Bernardo. This painter was born at Forli in 1513. He formed his first manner by studying the works of Marco Palmegiano, whose stiffness and formality are visible in his first productions, particularly in his picture of the Crucifixion, at the Osservanti. He afterwards reformed his style of design in the school of Girolamo Genga, and became an excellent colourist, by imitating the works of Pordenone. Among his best works are noticed the Sacrifice of Melchisedech, and the Miracle of the Manna, painted in fresco in a chapel in the Basilica di Loreto, in which the prophets and principal figures have a grandeur of character, and a splendour of colour, worthy of an able follower of Pordenone, though in other respects defi-

cient in the dignity and propriety which the subjects require. Scanelli celebrates a great fresco work by this master, in the church of S. Maria della Grata at Forli, representing the Trinity, painted with a force of colouring, and an intelligence in fore-shortening, which deserves a higher reputation than is generally attributed to him. He left two sons, Pietro Paolo and Sebastiano Minzocchi, who painted history, but were very unequal to their father. There are some indifferent works by them in the church of S. Agostino, and at the Franciscans at Forli.

MIRADORO, Luigi. He was a native of Genoa, and, according to Lanzi, flourished from the year 1639 till 1651. After learning the first principles of the art in his native city, he went to Cremona about the beginning of the seventeenth century, where he studied after the works of Panfilo Nuvolone. He afterwards adopted a style which bears some resemblance to that of the Caracci, though less select in his forms, and less studied and expressive in his characters. His design is bold and free, and his colouring chaste and harmonious. Although this artist is little known in his own country, and is unnoticed by Orlandi, his works are highly esteemed throughout Lombardy, particularly at Cremona, where he chiefly resided. He frequently made choice of, and was the most successful in, the most terrific subjects he could select. Among his most esteemed works are, a dead Christ in the lap of the Virgin, in the hall of the Merchants at Piacenza; and his picture of S. Giovanni Damasceno, in the church of S. Clemente, at Cremona.

MIRE, Noel le. A modern French engraver, born at Rouen in 1723. He was a pupil of Le Bas, and has engraved several plates in the neat style of that artist. We have, among others, the following by him:

PORTRAITS.

Alexis Piron; *after L'Epicié.*
Mademoiselle Clairon, crowned by Melpomene, with four French verses by Garriek; *after Gravelot.*
General Washington; *after le Paon.*
The Marquis de la Fayette; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

St. Sebastian; *after Parmigiano;* for the Dresden gallery.
Jupiter and Danae; *after Ann. Caracci.*
The Death of Lucretia; *after Andrea del Sarto.*
A pair of Views in Flanders, with figures; *after Teniers.*
A View of Mount Vesuvius in 1757; *after La Croix.*
The Triumphal Arch of Titus Vespasian; *after the same.*

MIREVELT, Michael Janson. This artist was born at Delft in 1568. He was the son of a goldsmith, who, perceiving his disposition for drawing, placed him under the care of Jerome Wierix, an eminent engraver, with the intention of his pursuing that profession. When he was twelve years of age he executed a plate of Christ and the Woman of Samaria; and soon afterwards another of Judith with the Head of Holofernes. These juvenile performances attracted the attention of Anthony de Montfort, called Blocklandt, who persuaded him to apply himself to painting, and offered to receive him into

his school. So flattering a proposal induced him to quit the graver for the pencil, and for some years he studied historical painting under that able master. His first productions on leaving the school of Blocklandt, were some altar-pieces for the churches at Delft; but having painted the portraits of some of the princes of the house of Nassau, they were so universally admired, that he afterwards met with continual employment in that branch, and as he lived to an advanced age, he is supposed to have painted a greater number of portraits than any artist of his country. He is said, by Descamps, to have been invited to England by Charles I., and that he declined the proposal, on account of the plague, which at that time raged in London. If this statement is correct, it must have been in 1625, the first year of that king's reign, at which time the capital was afflicted with that dreadful visitation. The portraits of Mirevelt are finely drawn, and are full of expression; several of them have been admirably engraved by his brother-in-law, James William Delft. Vandyck painted the portrait of Mirevelt, among the most eminent artists, which is also engraved by Delft. He died at Delft in 1641, aged 73.

MIREVELT, Peter. He was the son of the preceding artist, born at Delft in 1596, and practised portrait painting, in the style of his father, with considerable reputation. One of his most esteemed works is a large picture in the hall of the Surgeons at Delft, representing the portraits of the principal members of that society at that time. He died young, in 1632.

MIRUOLI, Girolamo. According to Vasari, this artist was a native of Romagna, and flourished about the year 1570. He was a disciple of Pellegrino Tibaldi, and was a reputable painter of history. There are some of his fresco works in the church of the Servi at Bologna. He also distinguished himself at Parma and Modena, where he was employed by the Duke, and died painter to the court.

MISEROTTI, D. This artist is mentioned by Mr. Strutt as the engraver of several plates for the collection of prints, from the paintings in the gallery of the Grand Duke of Tuscany.

MITELLI, Agostino. This eminent artist was born at Bologna in 1609. Although he distinguished himself as a painter of perspective and architectural views, he was not incapable of designing the figure, which, according to Passeri, he studied in the school of the Caracci. When, in conjunction with Michael Angelo Colonna, he painted the decorations of the archiepiscopal palace at Ravenna, he sometimes designed the figures, and sometimes the perspective; but he afterwards devoted himself entirely to the latter. If the works of Mitelli are inferior to those of Il Dentone in vigour and solidity, they charm by the grace and elegance of his choice, and the tender tinting of his colour. His ornaments were always happily appropriated to the character of the edifice he had to embellish, and strictly suited to the solemnity of the temple, the elegance of the saloon, or the splendour of the theatre. In these he was ably supported by the figures of M. A. Colonna, with whom he long worked in conjunction, and formed an intimacy which lasted twenty-four years, and was only terminated by the death of Mitelli. Of their numerous works at Bologna, the most admired are la Capella del Rosario, and the saloon in the Palazzo Caprara. They equally distinguished themselves at Parma, Modena, and Genoa. In 1658, they were invited to the court of Spain by Philip IV. where

they ornamented the palaces with some of their finest works, particularly a grand saloon, in which Colonna has introduced his celebrated fable of Pandora. He died at Madrid in 1660, aged 51. We have several spirited etchings by this master, consisting chiefly of architectural ornaments; and a set of forty-eight friezes, dated 1645.

MITELLI, Guiseppe Maria. He was the son of the preceding artist, born at Bologna in 1634. After receiving some instruction from his father, he entered the school of Flaminio Torre. He painted history with some reputation, and occasionally introduced the figures into the perspective views of Agostino. There are several of his pictures in the churches at Bologna, of which the most worthy of notice are, S. Riniero healing the Sick, in S. Maria della Vita; a Pietá, in the Annunziata; and Christ taken in the Garden, at the Cappuccini. He was more distinguished as an engraver than a painter, and has etched a great variety of plates from his own designs, and after some of the most celebrated of the Italian masters. They are executed in a slight feeble style, and the drawing is generally incorrect. He possessed, however, an inventive genius, and his works are not unworthy of the attention of the curious. He usually marked his plates G^MA M^TI F^, or with the cipher GMM. The following are his principal works:

A set of twelve plates, after the most esteemed pictures in the churches at Bologna.
The History of Æneas, in twenty plates; *after the pictures by the Caracci*, in the Palazzo Favi, at Bologna.
The Cries of Bologna, in forty-one prints; *after An. Caracci.*
The Adoration of the Shepherds, called the *Notte; after Coreggio.*
The Martyrdom of St. Erasmus; *after Poussin.*
David and Goliath; *after Titian.*
The finding of the Cross; *after Tintoretto.*
The Rich Man and Lazarus; *after P. Veronese.*
The twenty-four Hours of Human Felicity. There are two additional prints, making a set of twenty-six, probably from his own designs. They were published at Bologna in 1675, and are now become scarce.

He died in 1718, aged 84.

MOCETTO, Girolamo, or Hieronymus Mocetus. This artist was born at Verona about the year 1454, and was a disciple of Giovanni Bellini. Little is known of his works as a painter; and Lanzi merely notices a picture by him, dated in 1493, in the church of SS. Nazario e Celso at Verona. He engraved a few plates in a neat, but stiff style, executed entirely with the graver. His prints are very scarce, and their rarity may be said to constitute their greatest value. They are usually marked with his baptismal name, thus, HE RoM. We have by him,

The Resurrection, with four Soldiers near the Tomb.
A sacrifice, with many figures; from an antique bas-relief.

He also engraved some battles, and other subjects; and is said to have executed a wooden cut of the entrance of Christ into Jerusalem, which is dated 1500.

MODENA, Pellegrino Munari, called da. Pellegrino Munari, sometimes called Aretusi, but more generally known by the name of Pellegrino da Modena, was born in that city about the year 1485. It is not known by whom he was instructed at Modena, but

in 1509, when he was little more than twenty years of age, he painted an altar-piece for the church of S. Giovanni, which gained him great reputation. The celebrity of Raffaelle, then in the zenith of his fame, drew him to Rome, where he had the advantage of being admitted into the school of that inimitable painter. His talent was soon discovered by his able instructor, and he was selected by him to assist in the great works he was then engaged on in the Vatican. He was intrusted to paint, from the designs of Raffaelle, the histories of Jacob and Solomon, which he executed entirely to the satisfaction of his master. After the death of Raffaelle he painted some pictures of his own composition for the churches at Rome, particularly in S. Eustacio, and in S. Giacomo degli Spagnuoli, where he painted in fresco the life of S. James. On his return to Modena, he was employed for several of the public edifices, and painted his celebrated picture of the Birth of the Virgin, in the church of S. Paolo, designed with all the grace and dignity of his admirable instructor. This eminent artist was high in the public esteem, and in the midst of a brilliant career, when the world was deprived of his talents by an unforeseen and dreadful catastrophe. His son happened to quarrel with one of his companions, which ended in the death of his antagonist. Pellegrino, apprized of the fatal accident, ran out into the street, to endeavour to save his son from the pursuit of justice; he was encountered by the relatives of the deceased, who fell upon him with the greatest fury, and put an end to his existence. This tragical event happened in 1523, when he was about 38 years of age. No scholar of Raffaelle approached nearer to him in the sublime character of his heads, and the grandeur of his forms.

MODENA, Niccoletto da. This artist was born at Modena about the year 1460. He painted perspective and architecture, but is more known as an engraver, and is considered one of the earliest artists who practised engraving in Lombardy. His plates are rudely executed with the graver, and sufficiently prove that he had received no instruction in the art, but was obliged to work out his own system. He sometimes signed his plates with his name, and sometimes with one of these monograms,  or . Among others, we have the following prints by him:

The Adoration of the Shepherds; with his name.
St. Sebastian; marked *Niccolleto*, on a tablet.
Another St. Sebastian; inscribed, *Ora pro nobis Sancte Sebastiane.*
St. Jerome reading; with the monogram.
St. George; with his name.
St. Martin; inscribed, *Divo Marti;* with his name on a tablet.
A Triton embracing a Syren; marked N. M. on a tablet.

MODIGLIANI, Francesco. This painter was a native of Forli, and flourished about the year 1600. Lanzi notices some of his works at Urbino, where he is called *Francesco da Forli,* representing a Deposition from the Cross, and some frescoes in the church of S. Lucia. But his best productions are at the Osservanti at Forli, and in the church of S. Maria del Rosario; they are subjects of the Old Testament, among which are Adam and Eve driven from Paradise, the Deluge, the Tower of Babel, and others.

MOELART, Jacob. He was born at Dort in 1649, and was for some time a scholar of Nicholas Maas. His progress under that master was considerable, and he proved a reputable painter both of history and portraits. Of his historical works, Houbraken

particularly commends his pictures of Moses striking the Rock, and the Destruction of Pharaoh and his Host. He distinguished himself as a portrait painter, and was employed by the principal persons of his country. He died in 1727, aged 78.

MOFFEI, C. F. This obscure artist is mentioned by Mr. Strutt as the engraver of a coarse, incorrect etching, representing the Death of St. Francis. It is inscribed, *C. F. Moffei, fecit.*

MOGALLI, Como. An Italian designer and engraver, born at Florence in 1667. He was instructed in design by Giovanni Batista Foggini, a Florentine sculptor, and applied himself chiefly to engraving. He executed part of the plates for a book of Etruscan antiquities, published at Florence in 1724, by Thomas Dempster; and was employed, in conjunction with Antonio Lorenzini and others, to engrave the plates for the *Museo Fiorentino.* We have also some prints by him, after Santo di Tito, F. Perucci, and others. The following are from the pictures in the Florentine gallery:

The Holy Family reposing; *after Albano;* circular.
Apollo and Marsyas; *after Guercino.*
Magdalen carried up to Heaven by an Angel; *after Guido Cagnacci.*
The Holy Family; *after Coreggio.*
Eve presenting the Apple to Adam; *after Gab. Cagliari.*
Adam and Eve driven from Paradise; *after the same.*
Christ and the Disciples at Emaus; *after Palma.*
The Marriage of St. Catherine; *after Fra Bartolomeo.*
David and Bathsheba; *after Salviati.*
The Annunciation; *after Andrea del Sarto.*
The Adoration of the Shepherds; *after Titian.*
A Bacchanalian Dance; *after the same.*
Philip II. King of Spain; *after the same.*

MOGALLI, Niccolo. He was the son of the preceding artist, born at Florence in 1723. After learning the principles of design under Francesco Conti, he was instructed in engraving by J. D. Picchiante. About the year 1750 he went to Rome, where he resided several years, and was employed by the celebrated Winkelmann to engrave, from the designs of Casanova, the plates for his work, entitled, *Monumenti antichi, inediti, spiegati et illustrati da Giovanni Winkelmann. Roma* 1767. He also engraved some plates for the Florentine gallery, and for the cabinet of Portici.

MOINE, or Moyne, Francis le. A French engraver, who was concerned with Berain and Chaveau, in designing and engraving the ornaments of painting and sculpture, which are in the gallery of Apollo in the Louvre.

MOINE, Francis. An eminent French painter, born at Paris in 1688. He was a scholar of Louis Galloche, under whom he became one of the most promising young artists of his country, and obtained the first prize at the Academy. He did not, however, enjoy the advantage of studying in Italy under the pension of the King, being prevented by the difficulties of the time; and his parents, who were in indigent circumstances, had not the means of supporting him in his travels. By an assiduous study of the best models

he could meet with in his own country, he acquired a distinguished reputation, and became a member of the Academy at Paris in 1718. His picture of reception was Hercules and Caucus, which, though not one of his best performances, is remarkable for the correctness of the design. In 1724, M. Berger, one of his patrons, formed the project of visiting Italy, and invited Le Moine to accompany him. The proposal was readily accepted, though he may be said to have rather run through the country, than visited it for the purpose of study, being only six months on their journey, and that at a time of life when his principles were already formed. In his short visit to Rome he appears to have been more captivated with the splendid sumptuosity of Pietro da Cortona, and the daring dispatch of Lanfranco, than the sublimity of Michael Angelo, or the graceful dignity of Raffaelle. On his return to Paris he was engaged to paint the cupola of the chapel of the Virgin in St. Sulpice, where he distinguished himself by the beauty of his groups, and the freshness of his colouring. This undertaking, which occupied him three years, established his celebrity. He was commissioned by Louis XV. to paint the ceiling of the grand saloon at Versailles, representing the Apotheosis of Hercules, an immense machine, which, in dimensions, is the most stupendous in Europe, as it measures sixty-four feet by fifty-four. It consists of nine compartments, and was finished in four years. This prodigious work procured him the appointment of principal painter to the King at the death of Louis de Boullongne, with a liberal pension. Notwithstanding this flattering patronage, he fell into a state of melancholy and despondency, which his friends endeavoured in vain to dissipate. M. Berger, calling on him one day to invite him to his country seat, he conceived that the officers of justice were come to conduct him to prison; he snatched up his sword, stabbed himself in several places, and as his friend entered his apartment, fell lifeless at his feet. This event happened in 1737, in the forty-ninth year of his age.

MOITTE, Peter Stephen. A French engraver, born at Paris in 1722. He was a pupil of P. F. Beaumont, and has engraved several plates of portraits and various subjects, in a clear neat style. His most considerable works were the plates he executed for the gallery of Dresden, and the cabinet of Count Bruhl. We have, among several others, the following prints by him:

PORTRAITS.

J. Restout, Painter to the King; *after de Latour.*
Charles John Francis Hénault, Historian; *after St. Aubin.*

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Andrea del Sarto*; Dresden collection.
Another Holy Family; *after F. Vanni;* the same.
The Marriage of St. Catherine; *after Coreggio.*
Christ praying on the Mount of Olives; *after the same.*
A Halt of Travellers; *after Wowermans.*
The Watering-place; *after the same.*
The Dutch Cook; *after Gerard Douw.*
The Fish Woman; *after the same.*
Æneas saving his Family from the burning of Troy; *after M. Corneille.*

The Triumph of Venus; *after Boucher.*
The Pleasures of Summer; *after the same.*
Several Prints after *Greuze, Cochin,* and other masters.

MOITTE, F. A. He was the son and pupil of the preceding artist, born at Paris about the year 1748. We have by him several plates after *Greuze,* and other masters; among which are the following:

A pair, Poetry and Painting; *after Greuze.*
A Flemish Repast; *after Jordaens.*

MOL, Peter van. This painter was born at Antwerp in 1590, and was brought up in the great school of Rubens. He painted history with no mean reputation, and was employed for some of the churches in Flanders and Brabant. In the cathedral at Antwerp is a picture by him of the Adoration of the Magi, finely coloured, in the style of his master; and in the gallery of the Louvre is a dead Christ, with the Holy Women, St. John, and Joseph of Arimathea. He died in 1650, aged 60.

MOLA, Pietro Francesco. This eminent painter was born at Coldra, in the Milanese state, in 1609. He was the son of an architect, who placed him under the tuition of Guiseppe Cesari d'Arpino, at Rome; but his father's affairs calling him to Bologna, he was accompanied thither by his son, and he became a disciple of Francesco Albano. He did not however adopt the principles of either of those masters, but sought a bolder style of design, and a more vigorous colour. The works of Guercino were particularly the objects of his admiration, and he was ambitious of acquiring the energy and powerful effect of his chiar-oscuro, and the magic of his relief. Aiming at a fresher and more harmonious system of colour than he found in the works of Guercino, he went to Venice, where he studied the best productions of the great masters of the Venetian school. He returned to Rome in the pontificate of Innocent X. by whom he was employed in several considerable works, particularly a chapel in the church del Gesu, where he painted in fresco St. Peter delivered from Prison, and the Conversion of St. Paul, which gained him great reputation. He was not less patronised by Alexander VII. for whom he painted his most celebrated work of Joseph making himself known to his Brethren, in the pontifical palace of Monte Cavallo. In the church of S. Maria della Vita, at Milan, are two of his most admired performances, representing St. John in the Wilderness, and St. Paul the Hermit. The figures are designed with a correctness and dignity worthy of the Caracci; and in the latter he has introduced a noble landscape, resembling that in the famed St. Peter Martyr by Titian. Although Mola reached a distinguished rank as an historical painter, he is still more esteemed for his admirable landscapes, to which his genius and inclination seem to have particularly directed him. His scenery is sometimes solemn and sublime; and when his sites are more pleasing and extensive, they are always marked with a grandeur, which is hardly surpassed in the best productions of Caracci or Domenichino. His touch is firm and free, and his colouring unusually vigorous and glowing. The figures with which they are decorated generally represent some subject of history or the fable, and are introduced with infinite taste and intelligence. He died at Rome in 1665, aged 56. We have a few etchings by P. F. Mola, executed in a spirited and masterly style. The following are by him:

The Virgin suckling the Infant Jesus; *after his own design.*
The Holy Family, with Angels. This plate was first etched by Mola, and was afterwards finished with the graver by a clumsy unskilful hand.
Joseph discovering himself to his Brethren. This print has been sometimes attributed to *Carlo Maratti.*
The Holy Family, with Angels presenting Flowers to the infant Jesus; *after Albano.*

MOLA, JOHN BAPTIST. This artist has been said to be the brother of Pietro Francesco Mola, but, according to the authorities of Malvasia, Orlandi, and others, which have been followed by Lanzi, and adopted by d'Argenville, he was of a different family, and was a native of France, born about the year 1620. After passing some years in the school of Simon Vouet at Paris, he went to Italy, and studied at Bologna, under Francesco Albano, by whose instruction he became a reputable painter of history and landscape. When Albano was invited to Rome, he was accompanied to that capital by Mola, where he passed some time, studying the works of the best masters, and particularly the Farnesian Gallery, by Annibale Caracci. Among his best performances at Rome are four large landscapes, in the Salviati palace, painted entirely in the charming style of his instructor. We have a few etchings by this artist, among others,

Cupid in a Char, drawn by two little Loves; *after Albano.*

MOLENAER, JOHN. A Dutch painter of drolls and merry-makings. His pictures are ingeniously composed, and are coloured with a richness and harmony approaching the admirable productions of Adrian Ostade, though greatly inferior to that artist in the beauty of his pencil, and the expression of his heads.

MOLYN, PETER, the ELDER. This artist was born at Haerlem about the year 1600. He painted landscapes in a very pleasing style. His skies and distances are touched with lightness and delicacy, and his fore-grounds are enriched with buildings and ruins in a picturesque manner. We have several spirited etchings by this artist, which are incorrectly attributed by Mr. Strutt to his son, Peter Molyn, called Tempesta. They are executed in the style of John Vandevelde. His prints are generally signed with his name, the P. and M. being joined thus . Among others are the following:

A set of four Landscapes; inscribed, *P. de Molyn, fec. et exc.* 1626.
Another set of four Landscapes; *P. Molyn, fecit.* 1726.
Several Candle-light pieces and dark subjects.

MOLYN, PETER, the YOUNGER, called TEMPESTA, or PIETRO MULIER. This painter was the son of the preceding artist, born at Haerlem in 1637. He learned the principles of the art from his father, but having seen some of the hunting pieces by Francis Snyders, he applied himself with great zeal to imitate the style of that master, and with so much success, that his pictures were scarcely less esteemed than those of Snyders. He did not confine his talents to huntings and animals, but equally excelled in painting sea-storms and tempests, in which he represented the violent agitation of the waves, and the horrors of shipwreck, in the most impressive manner. When he was twenty-five years of age, he went to Italy, where his ability in depicting these disastrous subjects acquired him the name of Il Tempesta. At Rome his works were particularly admired; and he was so much employed, that he was under the necessity of calling in the assistance

of a coadjutor, whose sister he married. His reputation reached Genoa, whither he was invited, with offers of the most tempting kind, and, in an evil moment, he was induced to accept them. His reception, and the encouragement he met with, were most flattering; and he was in the most brilliant career of fortune and fame, when the indulgence of a fatal passion blasted all his prospects, and from the enviable height of the public esteem and admiration, plunged him into the abyss of guilt, remorse, and infamy. He conceived a violent attachment to a Genoese lady of great beauty, and finding that it was in vain to hope for a return of it whilst his wife lived, he formed the horrible project of putting an end to her life. To accomplish his dreadful purpose, he invited her to join him at Genoa, and employed assassins to murder her on the way. His crime did not long escape the vigilant eye of justice; he was arrested on suspicion, and many circumstances appearing to corroborate his guilt, he was sentenced to an ignominious death. The intercession of his powerful friends, and perhaps some consideration for his talents, occasioned his punishment to be changed to perpetual imprisonment, of which some years had passed, when the French bombarded Genoa, and as the city was in danger of being burned, the doge ordered the prisons to be opened, and Tempesta escaped into the duchy of Parma. It is said that some of his finest works were those he painted during his imprisonment. He passed the remainder of his life at Parma and Milan, where his pictures were held in the highest estimation. He died in 1701, aged 64.

MOMPER, or Mompert, Joos, or Jodocus. This painter was born at Antwerp in 1580. As it is not known under whom he studied, and as his manner does not resemble that of any painter of his country, it is probable that he had no other instructor than nature. He painted mountainous landscapes in a bold free style, and appears to have taken his views from the romantic scenery of Switzerland, rather than the confined prospects in his own country. Contrary to the usual style of the Flemish artists, his works have nothing of the precise finishing which was so much admired in the pictures of Breughel and Savery. His pencil is broad and facile, and his colouring clear, and of an agreeable effect, though in the forms of his trees and mountains, there occasionally appears the stiffness and formality of a mannerist. His pictures are frequently decorated with figures by the elder Teniers, or John Breughel. Vandyck painted the portrait of Momper, among the celebrated artists of his country, and has etched a plate of it himself. He etched a few plates of landscapes from his own designs, which are scarce.

MONA, or Monna, Domenico. He was born at Ferrara in 1550, and was a disciple of Guiseppe Mazzuoli, called il Bastaruolo. He possessed a prompt and ready invention, and an astonishing facility of execution, which accounts for the extraordinary number and magnitude of the works he has left at Ferrara, where there is scarcely a church or public edifice which does not possess something of his hand. There is a surprising inequality in his works; and in viewing his best performances, such as the Birth of the Virgin, and the Nativity of our Saviour, in S. Maria in Vado; and the Entombing of Christ, at the Servi; it appears unaccountable, that, with the possession of such powers, he could be so negligent of his fame, as to expose to public view the slight and imbecile productions which form the majority of his works. Lanzi attributes this incoherence to occasional derangement of mind, and reports, that in a fit of insanity he killed an officer of the household of the Cardinal Aldobrandini, which obliged him to take refuge in the duchy of Parma, where he died in 1602, aged 52.

MONACO, Pietro. A modern Italian engraver, born at Belluno about the year 1738 He chiefly resided at Venice, where he published in 1763 a set of one hundred and twelve plates, after the most celebrated pictures at Venice. These prints are very unequal; some of them, however, possess considerable merit. The following are his most esteemed prints:

PORTRAITS.

Giovanni Batista Tiepolo; *after a picture by himself.*
Jacopo Tatti, called Sansovino, Sculptor; *after Titian.*

SUBJECTS AFTER VARIOUS MASTERS.

Tobit restoring his Father's Sight; *after Dom. Feti.*
The Adultress before Christ; *after P. Veronese.*
The Nativity; *after Seb. Ricci.*
The Murder of the Innocents; *after Giulio Carpioni.*
The Last Supper; *after Pittoni.*
Lot and his Daughters; *after P. Liberi.*
Christ conducted to Mount Calvary; *after Gio. Bat. Tiepolo.*
Christ with the Disciples at Emaus; *after Gio. Bellini.*
The Presentation in the Temple; *after Anto. Balestra.*

MONAMY, Peter. This painter was a native of Jersey, born about the year 1670. His parents were in indigent circumstances, and he was sent to England when a boy, and apprenticed to a house-painter on London Bridge. But, as Lord Orford observes, speaking of this artist, "where nature gives talents, they break out in the homeliest school. The shallow waves which rolled under his window, fitted him to imitate the turbulence of the ocean." The sea-pieces of Monamy are inferior to those of William Vandevelde, but they are equalled by few painters of those subjects. His calms, particularly, are sunny and transparent, and his vessels are designed and equipped with the greatest correctness and precision. He died in Westminster in 1749.

MONANNI, Monanno. According to Baldinucci, this painter was a native of Florence, and was a disciple of Cristofano Allori. He went early to Rome, where he painted history with some reputation, and was received into the Academy there in 1652. In the church of S. Giovanni Decollato at Rome, is a picture by him of the Baptism of Christ by St. John.

MONCALVO, Il. See Caccia.

MONCORNET, Balthazar. A French engraver, who flourished about the year 1650. He chiefly resided at Paris, where he followed the business of a printseller. Basan styles him one of the most indifferent engravers of his country, which is treating him with more severity than he merits, as France has certainly produced many artists inferior to him. He engraved an almost incredible number of portraits, and a few subjects after Rubens, and other masters, among which are the following:

The Battle between Constantine and Maxentius; *after Rubens.*
The Triumph of Constantine; *after the same.*

A set of Ornaments for goldsmiths.
A small etching of Rabbits, in imitation of the style of *Hollar*.

MONDINI, Fulgenzio. This painter was a native of Bologna, and flourished about the year 1658. He was a scholar of Guercino, and painted history with considerable reputation. This able artist is particularly commended by Malvasia, who asserts, that he was one of the most promising young painters of that period, and would have reached a distinguished rank in the art, if his talents had been permitted a longer career. He died young, at Florence, where he had been employed by the court. There are several of the works of this artist in the churches at Bologna, of which the following are the most worthy of notice. In the Annunziata are two admired pictures by him, of the Angel appearing to St. Joseph in his Dream; and the Repose of the Holy Family in Egypt. In S. Petronio, two frescoes of subjects from the Life of S. Antonio di Padoua.

MONERI, Giovanni. He was born at Visone, a small town near Acqui, in Piedmont, in 1637, and studied at Rome under Romanelli. In 1657 he returned to his native town, and gave proof of his ability in a picture of the Assumption, painted for the Cathedral at Acqui. At a more advanced age, and with an improved talent, he painted an esteemed picture of the Presentation in the Temple, for the church of the Capuchins. He died in 1714, aged 77.

MONGEROUX, M. de. A French amateur engraver, who, for his amusement, etched some plates, among which is a landscape with figures and animals; after *Casanova*.

MONI, J. According to Papillon, this artist was a native of Lyons, and flourished about the year 1570. He was an eminent engraver on wood, and executed a set of cuts from his own designs, for the *Bible History*, published at Lyons, by William Rouille, in 1570. He also copied the engravings on wood from the Bible, executed by Solomon Bernard, called Little Bernard, which copies were published at Lyons in 1582. He sometimes marked his prints with the initials of his name, and sometimes with the monogram .

MONNICKS, or Monnix. This painter was born at Bois-le-Duc in 1606. It is not said by whom he was instructed, but he went early to Italy, and studied several years at Rome. He chiefly excelled in architectural views, markets, and conversations. His talents recommended him to the notice of Urban VIII. who took him into his service with a liberal establishment, and employed him in several important works during his residence at Rome. He painted the most remarkable views in that capital, the Coloseum, the columns of Trajan and Vespasian, the Campo Vaccino, and the other interesting scenery of that city and its vicinity. He was a perfect master of perspective, and the figures which decorate his pictures are correctly drawn, and touched with great spirit. The works of this master are almost entirely confined to Italy, where he passed the greater part of his life. He did not return to Holland until he was upwards of seventy, and died at Bois-le-Duc in 1686, aged 80.

MONNOYER, John Baptist, called Baptist. This eminent flower-painter was born at Lisle in 1635. He studied at Antwerp, and for some time applied himself to historical painting; but finding that his genius led him to another branch of the art, he attempted

to paint flowers and fruit, in which he greatly distinguished himself. He went young to Paris, where his works were greatly admired; and in 1663 he was received into the Academy with distinction. He was employed in ornamenting the palaces of Versailles, Trianon, Marly, and Meudon. This flattering encouragement did not prevent him from accepting the invitation of Lord Montague, then our ambassador to France, to accompany him to England. His first performances were several pictures of flowers and fruit, for the embellishment of Montague House, now the British Museum, which are amongst the finest of his works. During a residence of nearly twenty years in London, he painted an infinite number of pictures, which decorate the mansions of the nobility, and the collections of individuals. If the pictures of John van Huysum, Rachel Ruysch, and Mignon, are admired for the velvet softness of their pencil, and the polished finishing of every object, those of Baptist claim our admiration, by the boldness of his compositions, the energy of his touch, and the force and vigour of his colouring. J. B. Monnoyer etched a few plates from his own designs, representing vases with flowers, which are executed in a tasteful and spirited style. He died in 1699, aged 64.

MONNOYER, Anthony, called Young Baptist. He was the son and scholar of the foregoing artist, and painted flower-pieces in the style of his father, which, though not destitute of merit, were greatly inferior to those of John Baptist Monnoyer.

MONOSILIO, Salvatore. This painter was born at Messina about the year 1700, and studied at Rome under Sebastiano Conca, whose style he followed with some reputation. There are several of his works in the public edifices at Rome. He painted the ceiling of one of the chapels in S. Paola della Regola; and a picture of S. Pascale in the church of SS. Quaranta. In the church of the Priests of the Mission, is one of his best works, representing the Conversion of St. Paul.

MONSIGNORI, Francesco. He was born at Verona in 1455, but was brought up in the school of Andrea Mantegna at Mantua. He painted history with considerable success, and was much patronised by the Marchese Francesco Gonzaga. Less learned and correct in his design than Mantegna, he is more modern in his style; and his colouring, particularly in the carnations, has more of the *morbidezza*. He excelled in painting animals, which he was fond of introducing into his works. In the church of the Franciscans, at Mantua, is one of his best pictures, representing S. Lodovico; and in the refectory some perspective views, which show him to have been a perfect master of that branch of the art. He died in 1519, aged 64.

MONSIGNORI, Girolamo. He was the brother of the preceding artist, born at Verona about the year 1460. At an early period of his life he became a monk of the order of the Dominicans; and painted some altar-pieces for the church of his monastery. In the great library of S. Benedetto is a fine copy by this artist of the celebrated Last Supper, by Lionardo da Vinci, which, according to Lanzi, is considered the best that has been painted of that miracle of art. He died in 1520.

MONT, Del. See Delmont.

MONTAGNA, Benedetto. This artist was a native of Vicenza, and flourished about the year 1500. According to Ridolfi, he painted some pictures for the churches in his native city, which are so much in the style of Giovanni Bellini, that they may be mistaken for the works of that master. He is, however, better known as an engraver than a painter; and though his works are very feeble and imperfect, both in design and execution; they are deserving of notice, as among the earliest specimens of the art in the Venetian states. It is probable that some of the prints of Albert Durer, which were brought to Venice, and the early works of Marc Antonio, who resided some time in that city, might have encouraged him to attempt the art, which may be said to have been then in its infancy in Italy, as at that time Marc Antonio had not produced any of his capital works. The prints of Benedetto Montagna bear a slight resemblance to the earliest and rudest engravings of Marc Antonio. They are from his own designs, and are usually signed with his name at length; they are now become very scarce. We have among others the following by him:

The Virgin seated, holding the infant Jesus, St. John is standing by her side, and St. Joseph appears below. In the back-ground is a town, with a river and a bridge over it.
A young Man sitting on a Rock.
Venus punishing Cupid.
The Rape of Europa.
The Judgment of Midas.
A Naked Figure standing by a Tree.
Two Figures, an elderly Man playing on the bagpipes, and a young one playing on the violin.
Three Women, in a landscape, one of them taking a Child from a Tree.
A Landscape, with a Cottage, and an old Man seated on a bank.

MONTAGNA, Marco Tullio. According to Baglione, this painter was a native of Rome, and flourished in the pontificate of Clement VIII. He was a disciple of Federigo Zuccaro, and painted history both in oil and in fresco, with some reputation. In the church of S. Cecilia, the ceiling is painted by this master; and in S. Niccolo in Carcere, is an altar-piece by him, representing a subject from the life of St. Nicholas.

MONTAGNA, Matthew. See Plattenberg.

MONTAGNANA, Jacopo. This painter was a native of Padua, and flourished from the year 1495, till after 1508. Vasari and Ridolfi call this artist Jacopo Montagna, but his real name was Montagnana, as appears from a signature on a picture of the Resurrection by him, in the Vescovado at Venice, which he has marked, *Jacopus Montagnana*, 1495. In the Sala del Consiglio, at Belluno, there is a picture by him, representing a subject from the Roman History, which, if we may judge from an epigram written under the work, in ancient characters, must have been regarded as one of the most esteemed productions of the time. It is a copious composition, and at first sight might be attributed to Andrea Mantegna, from the correctness of the design, and the draping of the figures. The inscription is as follows:

Non hic Parrhasio, non hic tribuendus Apelli,
Hos licet auctores dignus habere labor.
Euganeus, vixdum impleto ter mense, Jacobus
Ex Montagnana nobile pinxit opus.

MONTALTO. See DANEDI.

MONTANINI, PIETRO, called PETRUCCIO PERUGINO. This painter was born at Perugia in 1619. He was first a scholar of Ciro Ferri, but his genius leading him more to landscape painting than historical subjects, he left that master, and became a disciple of Salvator Rosa. His landscapes are designed in the bold and romantic style of his instructor, though very inferior in the design of his figures. There are many of his works in the private collections at Perugia. He died in 1689, aged 70.

MONTELATICI, FRANCESCO, called IL CECCO BRAVO. According to Orlandi, this painter was born at Florence about the year 1600, and was a scholar of Giovanni Bilivert. He did not, however, attach himself entirely to the style of that master, but blended the taste of his instructor with that of Domenico Cresti, called Passignano. He was a tolerably correct designer, and no vulgar colourist. The name of Il Cecco Bravo was given him on account of his touchy and quarrelsome disposition. Of his works at Florence, the most remarkable are, the Fall of Lucifer, in the church of the Teatini; and a fine picture of S. Nicollo Vescovo, in S. Simone. He was invited to Inspruch by the Archduke Ferdinand, and died there, painter to the court, in 1661.

MONTEMEZZANO, FRANCESCO. He was born at Verona about the year 1555, and was brought up in the school of Paolo Veronese, whose style he followed in the copiousness of his compositions, the airs of his heads, and the splendour of his draperies; but his pencil is tame and spiritless, and his colouring languid and weak. His most respectable performances are, his picture of the Annunciation, in the church of the Osservanti alla Vigna, at Venice; and Christ appearing to Magdalen, in the church of S. Giorgio, at Verona. He died in 1600, in the prime of life.

MONTENAT. This artist was an engraver on wood, and, according to Papillon, executed several cuts from the designs of Simon Vouet.

MONTEPULCIANO. See MOROSINI.

MONTERO, DE ROXAS, JUAN DE. A Spanish painter, born at Madrid in 1613. He was a disciple of Pedro de las Cuevas, and studied in Italy. Of his pictures in the churches at Madrid, Palomino particularly commends the Assumption of the Virgin, in the church of the Colegio de Atocha; the Angel appearing to St. Joseph, in San Juan de Alarcon; and the Destruction of Pharaoh's Host, in the sacristy of the convent de la Merced. He died at Madrid in 1680, aged 70.

MONTI, GIOVANNI BATISTA. According to Soprani, this artist was the son of a poor mendicant, born at Genoa about the year 1610. When a boy, he discovered an uncommon disposition for the art, by sketching on the walls of the houses, which being noticed by a Genoese nobleman, he charitably took him under his protection, and placed him as a pupil under Luciano Borzoni. His progress under that master was so rapid, that it surprised his instructor, and he became a respectable painter of history. He was, however, more distinguished for his excellence in portraits, and painted the principal personages of his country. He died of the plague in 1657.

MONTI, Francesco, called Il Bresciano delle Battaglie. This painter was born at Brescia in 1646, and was first a scholar of Pietro Ricchi, but afterwards studied under Il Borgognone. He excelled in painting horses and battles, which he designed in a spirited and masterly style, and acquired the name of Il Bresciano delle Battaglie. There are many of his works at Rome, Genoa, and Parma, where they are held in considerable estimation. He died in 1712, aged 66.

MONTI, Francesco, Bolognese. He was born at Bologna in 1685, and was brought up in the school of Giovanni Gioseffo dal Sole. On leaving that master, he was taken into the protection of the Conti Ranuzzi, for whom he painted one of his finest pictures of the Rape of the Sabines. He was afterwards employed at the court of Turin, where he painted the Triumph of Mordecai, an ingenious and copious composition, which is highly commended by Crespi. Of his numerous works in the churches at Bologna, the most esteemed are, Christ with the Disciples at Emaus, at the Osservanti; the Virgin in glory, with S. Barbara and S. Filippo Neri, in the Madonna di Galeria; and the Martyrdom of S. Fedele, at the Cappuccini. He died in 1768, aged 83.

MONTICELLI, Andrea. According to Orlandi, this painter was born at Bologna in 1640, and studied perspective under Agostino Mitelli. He designed some architectural views in imitation of that master, but he chiefly excelled in painting flowers, fruit, vases, and other still-life, which he touched with freedom and spirit, and he was a tolerable colourist. He died in 1716, aged 76.

MONTICELLI, Michele Angelo. He was born at Bologna in 1678, and was first a scholar of Marc Antonio Franceschini, but afterwards studied under Domenico Viani. He excelled in painting landscapes and battles, of which his biographer Crespi speaks in terms of the highest approbation. No painter of his time surpassed him in the degradation of his distances, the forms and foliage of his trees, and the judicious arrangement of his plans; and his figures were designed with correctness and spirit. In the midst of a promising career, he had the misfortune of losing his sight in the prime of life.

MONTMIRAL, the Marquis of. This French nobleman is said by Basan to have etched several plates of landscapes, from his own designs, and others *after Albert*. They are dated about the year 1733.

MONTORFANO, Giovanni Donato. This painter was a native of Milan, and flourished about the year 1495. In the refectory of the Dominicans delle Grazie, he painted a picture of the Crucifixion, a composition of many figures, which would have been more the object of public admiration, if it had not been placed so near the celebrated Last Supper, by Lionardo da Vinci. With such a rival, he was not likely to be able to compete, to whom the greatest masters would be little degraded by yielding the palm. There is a just and natural expression in the heads, which, if it had been accompanied by a more elegant turn of the figures, and more graceful attitudes, he would have been equalled by few of his contemporaries. In the picture is a group of soldiers at play, in which every face is impressed with the character of attention, and the impatient desire of gain, which is admirably depicted. The back-ground represents the City of Jerusalem, in which the perspective and distance are correctly observed.

MONVERDE, Luca. This painter was born at Udina in 1501, and was a disciple of Pellegrino di San Daniello. This promising artist was only permitted a short career in the art, in which he would otherwise have probably acquired a distinguished reputation. He painted an altar-piece for the church of S. Maria delle Grazie at Udina, representing the Virgin and Infant, with SS. Gervasio e Protasio, which rendered his premature death lamented by every admirer of the art. He died in 1522, aged 21.

MOOJAERT, or Mooyaert, Nicholas. A Dutch painter and engraver, born at Amsterdam about the year 1600. He is said to have formed his style by imitating the works of Adam Elsheimer, and painted landscapes with figures, in the manner of that master. He has the credit of being the instructor of Jacob vander Does, Solomon de Coninck, John Baptist Weeninx, and other eminent artists. He engraved several plates from his own designs, among which are the following:

A set of six of different Animals.
Lot and his Daughters; in the style of *Elsheimer*.
A Landscape, with cattle.

MOOR, Karel de. This eminent painter was born at Leyden in 1656. He was intended by his parents for one of the learned professions, but a decided inclination for the art induced his father to place him under the care of Gerard Douw. His progress was considerable, but being desirous of distinguishing himself on a larger scale than was practised by that master, he was sent to Amsterdam, where he became a scholar of Abraham vanden Tempel. The death of that painter, when he was only sixteen years of age, obliged him to search after another instructor, and his election fixed on Godfrey Schalcken, under whom he studied at Dort for some years. His first productions on leaving that master, were portraits and domestic subjects, which were generally admired, and procured him immediate employment, and he was esteemed one of the ablest artists of his time. The states of Holland commissioned him to paint a picture for their council chamber, and left the choice of the subject to himself, provided that it related to the administration of justice. On this occasion, de Moor proved himself capable of nobler exertions than those which had hitherto engaged his pencil. He painted the terrible Judgment of Brutus condemning his two Sons to death, which he represented in the most awful and impressive manner. The celebrity of Karel de Moor reached Italy, and the Grand Duke of Tuscany expressed a desire to have his portrait, painted by himself, to be placed among the illustrious artists in the Florentine Gallery, which was sent to Florence in 1702, and the painter was honoured in return with a gold medal and chain. He was commissioned by the Emperor of Germany to paint the portraits of Prince Eugene and the Duke of Marlborough, which he executed so much to the satisfaction of that monarch, that he conferred on him the order of knighthood. One of his most capital performances is in the hall of the magistrates at the Hague, representing the Burgomasters and Echevins, in the year 1719. The pictures of de Moor are ingeniously composed, his figures are correctly designed, and his colouring is clear and transparent. In some of his larger portraits he seems to have aimed at a style, partaking of the chaste delicacy of Vandyck, with somewhat of the vigour of Rembrandt. Although his works are always very highly finished, his touch is firm and free, and they have nothing of the appearance of labour. He died at the Hague in 1738. He etched

a few portraits, from his own designs, among which are those of *Gerard Douw, John van Goyen,* and *Francis Mieris.*

MOORE, Jacob. This painter was born at Edinburgh about the year 1740, and was brought up in a school of design established in that city, under the direction of Alexander Runciman. About the year 1770, he went to Italy, where he acquired considerable celebrity as a landscape painter. He appears to have formed his style by studying the works of Claude, and his pictures, like those of that celebrated master, generally represent views of the Campagna, and the environs of Rome. Moore was much employed by the British nobility and gentry who visited that capital, and the indiscretion of some of his admirers went so far as to compare his merit with that of Claude. A more rational estimate of his talents, will admit that his scenery is always picturesque, and his forms well chosen; but there is a mealy mawkishness in his aerial tints, and a poverty of tone throughout, which keeps him at a fearful distance from his admirable model. He died at Rome in 1795, aged about 55.

MOORE, Samuel. Acccording to Lord Orford, this gentleman held a situation in the Custom-house. He flourished about the year 1715, and appears to have dedicated much of his time to drawing and engraving. His prints are not executed with much delicacy, they are coarsely etched, and afterwards retouched with the graver. Among other plates, he engraved the *Coronation Procession of King William III. and Queen Mary,* which, as it is without the name of the designer, may be presumed to be from his own composition. Vertue informs us, that "he made a medley of things drawn, written, and painted, which he presented to Sir Robert Harley, Speaker of the House of Commons, afterwards Earl of Oxford;" it was an imitation of several sorts of prints.

MOORTEL, John. This artist was born at Leyden in 1650. He was an eminent painter of fruit, flowers, and still-life. Although his flower-pieces are inferior to those of John van Huyum and Rachel Ruysch, there is a mellowness and relief in his pictures of fruit, which approach to illusion. His works are chiefly confined to Holland, where they are justly esteemed, and are found in the choicest collections. He died at Leyden in 1719, aged 69.

MORALES, called El Divino. This admired Spanish painter was born at Badajos, in Estremaduro, in 1509, and was a scholar of Pedro Campana. From his constantly making choice of devout subjects, and the beauty of his pencil, he acquired the appellation of El Divino Morales. His pictures generally represent the head of our Saviour crowned with thorns, or that of the Virgin in grief; and it is said there are few instances of his having drawn the figure at length. His heads are of a most admirable and touching character, and are finished with the greatest care, without weakening the force, or diminishing the expression. In this respect, his works bear some resemblance to the highly characteristic heads of Lionardo da Vinci. It must be allowed, however, that he was an artist of a contracted genius, and of a barren invention, never venturing beyond the simple delineation of a head, though it will be confessed that in this limited scope he has carried the art to the highest possible perfection. His Ecce Homo exhibits the height of human suffering, borne with more than human complacency; and his Mater Dolorosa is the very extremity of sorrow. Some of his pictures are preserved at

Cordova and at Seville; and in the chapel of Our Lady of the Soledad, at the convent of the Trinitarians, at Madrid, is a Santa Veronica, by his hand. There is also a fine picture of an Ecce Homo in the convent of Corpus Christi, in that city. He died in 1586, aged 77.

MORANDI, Giovanni Maria. According to Lanzi, this painter was born at Florence in 1622. He was a disciple of Giovanni Bilivert, and, on leaving that master, visited Venice, where he studied for some time the works of the great colourists of that school. He afterwards went to Rome, where he painted several altar-pieces for the churches, and was also employed for private collections. Of his works at Rome, the most deserving of notice are his Visitation of the Virgin to St. Elizabeth, in the church of La Madonna del Popolo; and the Death of the Virgin, in La Pace. The latter is considered his masterpiece, and has been engraved by Pietro Aquila. He was also much employed as a portrait painter, and in that capacity was invited to Vienna by Leopold I., where he painted the family of the Emperor, and the portraits of many of the most distinguished personages of Germany. His design bears the character of the Roman school, and in his compositions and colouring he appears to have aimed at the splendid style of Pietro da Cortona. He lived to the advanced age of 95, and died at Rome in 1717.

MORANDINI, Francesco, called Il Poppi. This painter was born at Poppi, a small town in the Florentine state, in 1544. He was a scholar of Giorgio Vasari, whose style he followed, though more minute in detail, and more addicted to the gay and festive in his compositions. Of his works in the churches at Florence, Vasari particularly notices his picture of the Conception, in S. Michelino; and his still more admired Visitation of the Virgin to St. Elizabeth, in S. Niccolo.

MORAZZONE, Pier Francesco Mazzuchelli, called Il. He was born at Morazzone, in the Milanese, in 1571, and, from the place of his nativity, is generally called Il Morazzone. He resided at Rome in the early part of his life, where he painted for the church of S. Maria Maddalena al Corso, the Assumption of the Virgin, with the Apostles; and for S. Silvestro *in Capite*, the Adoration of the Magi. He afterwards went to Venice, where he studied the works of Titian, Tintoretto, and Paolo Veronese, by which he greatly improved his style of colouring; and on his return to Milan he painted the Adoration of the Kings, for the church of S. Antonio Abate, in a style so superior to the picture of the same subject which he had painted at Rome, that it appeared to be by a different hand. At Como, in the church of S. Giovanni, is one of his principal works, representing St. Michael discomfiting the rebel Angels. He was employed and patronised by the King of Sardinia, by whom he was knighted. In 1626, he was invited to Piacenza, to paint the great cupola of the cathedral, which he only lived to commence. It was afterwards finished by Guercino, and was one of his grandest works. He died in that year, at the age of 55.

MORE, Sir Anthony. This eminent painter was born at Utrecht in 1519, and in the early part of his life was a scholar of John Schoreel. He afterwards went to Italy, where he passed some time in studying the works of Michael Angelo Buonaroti and Raffaelle. On his return to Holland he devoted himself to an imitation of the style of Holbein, in which he was more successful than in attempting the grandeur of the models

he had contemplated at Rome. Like Holbien, he was a precise follower of nature, but without reaching the delicacy and clearness of that master, though he designed and painted in a bold and masculine style, and possessed a tolerable acquaintance with the chiar-oscuro. He was recommended to the protection of the Emperor Charles V. by his countryman Cardinal Granville; and in 1552 arrived at the court of Spain, where he drew Prince Philip, and was sent into Portugal, to paint the portrait of King John III. and Catherine of Austria, his queen, sister to Charles, which were executed so much to the satisfaction of the Emperor, that he was afterwards sent to England to paint that of the Princess Mary, previous to her marriage with Philip of Spain. On this occasion he is said to have employed all the flattering aids of his art, and accompanied the King to England, where he continued till the death of Mary. He returned with Philip to Spain, who treated him with an intimacy and familiarity which had nearly proved fatal to him. Philip was accustomed to honour him frequently with a visit when he was painting, and in a moment of condescension and admiration, slapped him jocosely on the shoulder, which the painter indiscreetly returned, by smearing the hand of the monarch with carmine. The jest was rash and inconsiderate, and the King was not of a disposition to be played on with impunity. The attendant courtiers revolted from the sight with disgust and amazement; but Philip, recollecting himself, passed it over with a smile of complacency. The artist threw himself on his knees, in atonement of his offence, and every thing appeared to be forgotten; but he was secretly advised to withdraw himself from Spain, and he lost no time in returning to the Netherlands, where he was afterwards patronised by the Duke of Alva. The talents of Sir Anthony More were not confined to portraits, he painted several historical subjects for the royal collection in Spain, most of which perished in the conflagration of the palace of the Pardo. He died at Antwerp in 1576, aged 57.

MOREAU, Louis. A French engraver, born at Paris about the year 1712. He was chiefly employed in engraving ornamental subjects and theses. We have also by him the following prints:

PORTRAITS.

Ludovicus de Ponte Societatis Jesu; *L. Moreau, fec.*
J. B. Bebel; *after Watteau.*

SUBJECT.

Christ raising the Daughter of Jairus from the Dead; *after La Fosse.*

MOREAU, John Michael. A modern French engraver, born at Paris in 1741, and was probably of the same family as the preceding artist. He was an artist of considerable merit, and was received into the Academy at Paris in 1781. He engraved a great variety of vignettes and other book ornaments, in a neat style. His plates are chiefly etched and assisted with the graver. We have also the following prints by him:

The Bath of Bathsheba; *after Rembrandt.*
The Consecration of Louis XVI. at Rheims.
Four plates, forming a large print of the Fête given at Paris in 1782, for the Birth of the Dauphin.
The Tomb of J. J. Rousseau; *J. M. Moreau, fec.* 1778.
A set of twenty-five small plates for the first volume of the *Chansons de la Borde.*

MOREELZE, Paul. This artist was born at Utrecht in 1571, and is distinguished by Van Mander as a painter, an architect, and an engraver. At first he practised portrait painting, under Michael Mirevelt, but he afterwards went to Rome, where he studied some time. On his return to Holland he painted some historical subjects and architectural views, which were not without merit, though he was more employed in portraiture, in which he was little inferior to Mirevelt. As an engraver, we have a few excellent wooden cuts by him, executed in chiar-oscuro; they are designed in a masterly style, and in the union of the three tints, produce a very pleasing effect. They are now become scarce. He sometimes signed them with his name at length, the P. of the baptismal name being joined to the M. thus, ℳ., and sometimes with the cipher only. Among others, we have the following by him:

Cupid led by two Females, dancing; *P. Moreelze.* 1612.
The Death of Lucretia; *the same mark and date.*

MORELL, N. He was born at Antwerp in 1664, and was a scholar of N. Verendael, an eminent painter of flowers and fruit. He painted similar subjects to those of his instructor, and also excelled in painting vases with bas-reliefs, and other objects of still-life, in which he acquired a celebrity which occasioned him to be invited to the court of Brussels, where he was engaged in ornamenting the palaces, and in painting for the collections of the principal nobility. The pictures of Morell are elegantly composed; his pencil, though precious, is facile and spirited; and there is a freshness in his colouring, particularly adapted to the subjects he represented. His works were highly esteemed in his lifetime, and though his prices were considerable, he met with constant employment, which enabled him to maintain a magnificent establishment, and to live in terms of intimacy with persons of the first rank, by whom he was greatly respected. He died at Brussels at a very advanced age.

MORELLI, Bartolomeo, called Il Pianora. This painter was born at Pianora, a small town in the Bolognese state, about the year 1629, and studied at Bologna under Francesco Albano. He painted history with great reputation, particularly in fresco, and some of his works are compared by Crespi to those of Albano. Among his numerous pictures at Bologna the most remarkable are, his S. Teresa, in the church of La Madonna delle Grazie; and the Resurrection, in Buon Gesu. But his most admired performance is the chapel of the Casa Pepoli, in S. Bartolomeo di Porta, in which the elegance of the design, and the beauty of the colouring, is little inferior to his instructor. He died in 1683, aged about 63.

MORELLON. See Cave.

MORETTO, Il. See Bonvicino.

MORGHEN, John Elias. A German engraver, who flourished about the year 1757. He resided chiefly in Italy, and was employed by the Marquis Gerini to engrave part of the plates after the works of the Florentine artists, in the Ducal Gallery. In 1767, he published six plates of the *Antiquities of Pestum*, after the designs of *Antonio Joli*.

MORGHEN, Philip. He was the son of the preceding artist, born at Naples about the year 1730, and was instructed in engraving by his father, in conjunction with whom he executed part of the plates for the Antiquities of Herculaneum, published at Naples in 1757. We have also by him:

A set of the Twelve Apostles; after the Statues by *Baccio Bandinelli*, at Florence.
Thirty-one Views and Ruins in the environs of Naples.

MORGHEN, Raphael. This celebrated artist is presumed, by M. Huber, to be the son or the nephew of Philip Morghen. He was born at Naples about the year 1755. After receiving some instruction in his native city, he was sent to Rome, where he became a pupil of Giovanni Volpato. Under that able artist he became one of the most accomplished burinists of the day, and has engraved several plates after the most distinguished works of art in Italy. The following are his most esteemed prints:

PORTRAITS.

Francesco Moncado, Duke of Ossono, on horseback; *after Vandyck.*
The Family of Earl Spencer; *after Angelica Kaufman.*
The Family of Holstien Beck; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

The Miracle of the Mass of Bolsena; *after Raffaelle.*
The Transfiguration; *after the same*
The celebrated Madonna della Seggiola; *after the same.*
La Madonna del Sacco; *after A. del Sarto.*
The Virgin and Infant with a Book; *after Fra. Bartolomeo.*
St. John crying in the Wilderness; *after Guido.*
The Aurora; after the celebrated painting by *Guido,* in the Rospigliosi palace.
The Seasons dancing before Time; *after N. Poussin.*
The Holy Family reposing; *after the same.*
Diana and her Nymphs; *after Domenichino.*
Apollo and the Muses on Mount Parnassus; *after Mengs.*

MORIN, John. An eminent French painter and engraver, born at Paris about the year 1612. He was a disciple of Philip de Champagne, and for some time practised painting, which he afterwards abandoned, to apply himself entirely to engraving. His plates are executed in a singular style, being a mixture of strokes and dots; and they are harmonized with each other, so as to produce a very pleasing effect. They are chiefly executed with the point. His best prints are his portraits, many of which are executed in a masterly manner; and though they are not finished with all the neatness and delicacy which the graver is capable of producing, they are etched with uncommon taste, and great freedom of hand. The extraordinary merit of his portraits will render an ample list of them acceptable to the collector. The following are his principal plates:

PORTRAITS AFTER PHILIP DE CHAMPAGNE.

Louis XIII. King of France; octagon.
Anne of Austria, Regent; octagon.
Armand, Cardinal de Richelieu.
John Baptist Amador, Abbé de Richelieu.

Julius, Cardinal de Mazarin.
Cornelius Jansenius, Bishop of Ypres.
John Paul de Gondy, Cardinal de Retz.
Francis de Sales, Bishop of Geneva.
S. Charles Borromeus, Cardinal, and Archbishop of Milan.
John Peter le Camus, Bishop of Bellay.
John du Verger, Abbé de St. Siran.
Michael de Morillac, Keeper of the Seals.
Michael le Tellier, Secretary of State.
James Tubœuf, President of the Chamber of Accounts.
René de Longueuil, President à Mortier.
Henry de Lorraine, Count d'Harcourt.
Nicholas de Neufville, Marquis de Villeroy.
Charles de Valois, Duke d'Angoulême.
Robert Arnauld, Seigneur d'Andilly.
Vincent Voiture, of the French Academy.
James le Mercier, Architect to the King.
Anthony Vitré, celebrated Printer of Paris.

PORTRAITS AFTER VARIOUS MASTERS.

James Augustus de Thou, President of the Parliament; *after Ferdinand.*
Francis Augustin de Thou, President; *after the same.*
Guido, Cardinal de Bentivoglio; *after Vandyck.*
The Countess de Bossu; *after the same.*
Margaret Lemon; *after the same.*
Charles de Mallery, Engraver and Printseller; *after the same.*
Jerome Franck, Painter; *se ipse pinx.*

SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Shepherds; *after Ph. Champagne.*
The Virgin and infant Jesus; *after the same.*
The Crucifixion, in three sheets; *after the same.*
The taking down from the Cross; *after the same.*
The Assumption of the Virgin; *after the same.*
Two half-lengths of St. Peter and St. Paul; *after the same.*
The Virgin, with the infant Jesus on her knee, holding a bouquet of flowers, inscribed, *Dilectus meus mihi*; *after Raffaelle.*
The Virgin adoring the infant Christ; *after Titian.* This is a fine specimen of the artist's ability.
The Virgin, with the dead Christ; *after Caracci.*
A Landscape, with Ruins; *after Claude Lorraine.*
A Landscape, with a Man driving two Cows; *after Fouquieres.*
Another Landscape, with figures; *after the same.*
A set of four Landscapes, with Ruins and Figures; *after Cornelius Poelemburg.*
A Landscape, with Ruins and a Fountain; *after J. B. Corneille.*

MORINA, Giulio. According to Malvasia, this painter was a native of Bologna, and was first a scholar of Lorenzo Sabatini; but he owed his best improvement to an attentive study of the works of the Caracci. He painted history with considerable reputation and appears from the airs of his heads to have been emulous of imitating the expres-

sion of Coreggio. There are many of his works in the churches at Bologna, of which the most worthy of notice are the Crucifixion in SS. Sebastiano e Rocco; the Visitation of the Virgin to St. Elizabeth, in S. Uomobono; and the Presentation in the Temple, at the Servi.

MORLAND, GEORGE. This ingenious artist was the eldest son of Henry Morland, a reputable painter in crayons, born in 1764. The young Morland discovered very early symptoms of decided genius; and it was highly gratifying to his father to perceive so marked an inclination for a pursuit, to which he had destined him from his birth. He had no other instructor than his father, to whom he was articled when he was fourteen, and during his pupilship, his application was assiduous and exemplary. He was not permitted by his father to prosecute his studies regularly at the Academy; and it is asserted by his biographer, that he drew there only three nights, though he occasionally attended the lectures. On the expiration of his indenture he left his father's house, and the remainder of his life is the history of genius degraded by intemperance and immorality, which alternately excites our admiration of his uncommon ability, and our regret at the profligacy of his conduct.

In estimating the faculties of Morland, it is observable, that notwithstanding the shortness of his life, the periods of preparation, maturity, and declension, are more decisively marked than in those of most other men, and do not comprehend a space of more than six years, during which he produced the pictures that have established his reputation. In these he has described the manners and habits of the lower class of people in this country, in a style peculiarly his own. Of his powers as a painter, we cannot give a more satisfactory account, than by inserting an abstract from his life, published by Mr. Dawe, where a particular and an interesting account of him will be found, written with intelligence and impartiality. Most painters who have arrived at eminence, have marked their outset by finishing highly; this was the case with Morland, who surmounted those difficulties of execution in his youth, which too many are obliged to encounter after they have acquired a taste for higher excellencies in their profession. His productions when a boy were hard, formal, and laboured; even after he had rejected the style in which his father had instructed him, his pictures were carefully finished, and every object was painted immediately from nature, with considerable attention to detail. He, however, imperceptibly neglected the parts, and adopted a broader style; and finding that it pleased others, it pleased himself.

About the year 1790, he appears to have arrived at his meridian: he was then able to paint whatever he chose, and to bestow on his pictures as much time as he thought proper. He had acquired confidence in his powers, and a knowledge of nature, which he had not yet ceased to consult. At this period, we find truth in his representations, without the particularity of individual imitation, and freedom, without the looseness and manner of his latter productions. He had learned, in some degree, to generalize his ideas of form and character; his faculties were mature, and invigorated by success and applause. But even at this period, his pictures seldom possessed sufficient interest when of a large size; and he never chose an action that was important enough to give energy and employment to any considerable number of figures. His subjects were, however, well adapted to his talents: of powerful exertion, or refined expression, he was in a great degree incapable, for his knowledge of anatomy was slight, and the habits of his life must have destroyed all nice discrimination of passion or sentiment, whatever

he might have once possessed. In his landscapes, the scene is seldom intrinsically fine, or rendered so by accidents of nature, as in the works of Rubens and Rembrandt. Indeed he was ignorant of the principles of extensive landscape; nor was his colouring or effect appropriate to subjects of that description. His studies were confined to the animals, the figures, and the more obvious parts of his pictures; and he neither had a sufficiently extensive knowledge of nature, nor bestowed time enough on his paintings, to avail himself of that which he possessed. His scenes are such as he was most accustomed to, and seldom having visited mountainous countries, except Derbyshire, he did not attempt romantic subjects. He generally exhibits with truth the most common but interesting species of English scenery, consisting of fields and hedges, with ponds of water and clay banks. His storms, though not grand, are sometimes replete with familiar incidents, local circumstances, and partial effects, that denote observation. In short, he was little capable of landscape, except as a back-ground and accompaniment to his figures; but there it often possessed considerable merit.

Morland's best productions are his interiors. Indeed, the more confined the subject, the greater was his success, and his faults increase as the scene extends. He was peculiarly happy in the description of the stunted dwarf pollard oak, with a group of sheep under it. In the general conception of such subjects he has scarcely been excelled. He succeeded best in those animals that required least correctness of drawing, such as pigs, guineapigs, sheep, asses, &c. In these he is often extremely happy; for no artist ever painted such subjects with greater feeling: he avoided the delicate proportions of the horse, by selecting such as were old, rough, and clumsy. A white horse was a favourite object with him, as it must be with every painter, from its affording a mass of light, with a most desirable opportunity for the display of colouring, owing to the variety of yellow, and other tints, with which it is diversified. Indeed, an old white horse, of this description, is one of the most picturesque objects to be met with in rustic scenery. But the pig was his favourite animal, and that which he introduced most frequently, and with great success. His touch was well adapted to the representation of its bristly hide, and he seldom fails faithfully to depict the gluttonous and lazy character of the animal. The innocence of the sheep he has also pourtrayed with considerable success.

It may be interesting to compare Morland with a painter of his own country. The rural pieces of Gainsborough are more highly esteemed than those of Morland; and in sentiment, composition, and effect, greatly surpass his best performances. In genius, Morland might perhaps be equal to Gainsborough; but the latter best cultivated his talents. In colouring, each artist had his respective excellencies and defects. Gainsborough is rich, but by endeavouring at transparency, often becomes flimsy. Morland is natural but ochrey. The one had too little solidity, the other carried it to excess; but in effect of light and shadow, Gainsborough had greatly the advantage, for he preserved fine keeping, which, when Morland attempted, he produced only mist and fog, representing his extreme distance no farther off than his middle ground, and there is no depth in his pictures. In each artist too great a sameness of colouring and chiar-oscuro is observable, and both are incorrect in drawing, and loose in execution. Gainsborough in all his works displayed refined feeling and an elegant mind, and he has given to the eye the most interesting representations of rustic innocence; while the taste of Morland was of a lower kind, though he delineated the characters he selected with equal success. Those who have visited the cottage of the peasant, who have enjoyed rural sports, or

engaged in rustic occupations, will feel a peculiar charm in the works of Morland, arising from associations which the truth of his pencil never fails to excite. But Gainsborough seems most calculated to delight those whose ideas of such employments have been refined by the descriptions of pastoral poetry. Towards the latter part of his life his defects rapidly increased: he then worked merely to supply the exigencies of the moment, and grew more confident and careless. His paintings declining from their original peculiar excellence, fell to vapid imitations of his former works, poor, meagre, and monotonous, deprived of force and character, with all the defects of manner and negligence. These feeble glimmerings of expiring genius show, according to their dates, a regular decay. His earlier works evince an intuition into the feelings of nature, and display combinations that few could produce. Upon the whole, Morland's paintings indicate a mind, which, with due cultivation, was capable of very high attainments, and excite our admiration, that so much could be effected during a life spent like his. He died the 29th of October, 1804, aged 42.

MORO, Il. See Torbido.

MORO, Giovanni Batista d'Angeli. This painter was born at Verona about the year 1512. He was a scholar of Francesco Torbido, called Il Moro, but improved his style by studying the works of Titian. He painted several pictures, both in oil and fresco, for the churches at Verona, and sometimes in competition with Paolo Veronese. In S. Eufemia he had painted a fresco of Paul before Ananias, which, on the demolition of the wall on which it was painted, was sawed out with great precaution and expense, and removed to another part of the church. His colouring is more vigorous than that of his instructor, and his design more graceful. Such is his picture in S. Stefano of an Angel presenting the Palms of Martyrdom to the Innocents. We have several slight but spirited etchings by this master, in which the extremities of the figures are drawn in a very masterly style. In conjunction with Batista Vicentino, he engraved a set of fifty landscapes, mostly after *Titian*, which are executed in a bold free style. We have also the following by him:

The Nativity, or Adoration of the Shepherds; *after Parmigiano.*
The Virgin, with the infant Christ and St. John; *B. A. del Moro, fec.*
The Holy Family, with St. Elizabeth and St. John; *after Raffaelle.*
Another Holy Family; *after the same.*
The Martyrdom of St. Catherine; *after Bernardino Campi.*
The Baptism of Christ by St. John; *after the same.*

MORO, Marco, and Guilio d'Angeli. The son and brother of the preceding artist. By the latter is the Quattro Coronati, in the church of S. Apollinari at Venice; and by the latter a picture of Paradise, in S. Bartolomeo. Marco died young.

MORONI, Domenico. He was born at Verona in 1430, and was instructed in the art by some of the disciples of Stefano Veronese. In the church of S. Bernardino at Verona is an altar-piece by this master, which was highly esteemed, and preserved with great care.

MORONI, Francesco. He was the son and disciple of the preceding artist, born at Verona in 1474, and is said by Vasari to have greatly excelled his father in the graceful style of his design, and in the tenderness and suavity of his colouring. The latter part of his life was passed at Rome, where he was employed in painting several altar-pieces for the churches and convents, which hold a respectable rank even in that emporium of art. He died at Rome in 1529, aged 55.

MORONI, Giovanni Batista. This painter was a native of Albini, in the Bergamese state, and flourished from the year 1557 till 1578. He was a scholar of Alessandro Bonvicino, called Il Moretto, and, according to Tassi, was one of the most assiduous of his disciples, and the most successful follower of his style. That author gives a detailed account of his numerous works in the churches of Bergamo and the vicinity. His pictures are, however, inferior to those of his instructor in invention and design, and particularly in the graceful expression which distinguishes the productions of Il Moretto. He was, however, an excellent colourist. Among his most esteemed works are his picture of the Crowning of the Virgin, in the church of La Trinitá; the Assumption, with the Apostles, in S. Benedetto; and at the Cappuccini, the dead Christ in the arms of the Virgin, with several saints. He was one of the best portrait painters, except Titian.

MORONI, Pietro. He was the son of the preceding artist, and, according to Averoldi, was first instructed by his father, but afterwards became a disciple of Paolo Veronese, and also studied after the works of Titian. He was esteemed one of the most correct designers of the Venetian school, and yielded to none of his cotemporaries in the *impasto* and lucidity of his colouring. Such is his picture of Christ bearing his Cross, in the church of S. Barnaba; and in his several works in the public edifices at Brescia. He died at Riva di Soldo about the year 1625.

MOROSINI, Francesco, called Il Monte Pulciano. According to Baldinucci, this painter was a Florentine, and a scholar of Orazio Fidano, in whose style he painted a picture of the Conversion of St. Paul, for the church of S. Stefano at Florence.

MORTIMER, John Hamilton. This ingenious artist was born at Eastborne, in Sussex, in 1739. His father was collector of the customs of that port, and his uncle is said to have been a painter of talents above mediocrity. As he was frequently admitted into the painting-room of his relation, he conceived an early inclination for the art, and with the assistance of his uncle, arrived at a proficiency in drawing sufficient to enable him to sketch whatever objects appeared to him to be interesting. It is not improbable that he originally imbibed his taste for the terrific from the romantic scenery which was the haunt of his youth, and the savage hardihood which marked the countenances of the bands of ferocious smugglers by which the place was infested. He was sent to London, and placed as a pupil under Hudson, from whose instruction a mind of his cast could derive no advantage. He was indebted for his greatest improvement to his constant attendance in the Duke of Richmond's gallery, to design after the select objects of art in the possession of that nobleman, which were liberally opened for the study and advancement of the young artists of the time. He was encouraged and assisted in his studies by the benevolent Cipriani, who recommended him to the particular patronage of the Duke, who was desirous of detaining him in his house, but the offer was rejected. He soon

afterwards gained the premium of one hundred guineas given by the Society for the Encouragement of Arts, Manufactures, and Commerce, for the best historical picture, which was adjudged to his painting of St. Paul converting the Britons, which some time afterwards became the property of Dr. Bates, who presented it, in 1778, to the church of Chipping Wycombe in Buckinghamshire. The reputation of Mortimer was now established, and he successively increased his celebrity, by the production of his pictures of King John granting Magna Charta to the Barons: the Battle of Agincourt; Vortigern and Rowena, and his other admired works. He was for some years a member of the society of artists, who exhibited at the room now called the Lyceum, in the Strand; but in the year 1779, without solicitation or expectation, was created a royal academician, by the especial grant of his Majesty; but he did not live to receive his diploma. After an illness of a few days, he died at his house in Norfolk-street, the 4th of February, 1779. We have several etchings by Mortimer, mostly from his own designs, which are executed in a bold free style. Among others are the following:

The Virgin teaching St. John to read; *after Guercino.*
A set of twelve circular plates of Characters from Shakspeare.
Nature and Genius introducing Garrick into the Temple of Shakspeare.
A set of fifteen Studies; *after S. Rosa, Lairesse,* and others.

MORTO DA FELTRO. This artist was born at Florence in 1468, and was instructed in the first rudiments of design in his native city; but he went early in his life to Rome, where he devoted himself to the study of what are called *grottesche,* in which he arrived at a great perfection. In 1505 he resided at Venice, where he was employed by Giorgione to paint the grotesque ornaments in some of the important works he was engaged in. From an unsettled and capricious disposition, he abandoned painting, when he was about forty years of age, and entered the army. He was killed in battle at Zara, in the year 1513, in his forty-fifth year.

MOSES, called LITTLE MOSES. Lee UYTENBROECK.

MOSIN. See MOUZYN.

MOSLEY, CHARLES. An English engraver, who resided in London about the year 1760, and was chiefly employed by the booksellers. His best prints are his portraits, of which the following are the most worthy of notice:

Charles I. on horseback; from the picture by *Vandyck* at Kensington.
Marshal Belleisle on horseback.

MOSTAERT, JOHN. This painter was born at Haerlem in 1499. He was a disciple of Jacob van Haerlem, an artist of some reputation, under whom he became a very eminent painter of history and portraits. Van Mander describes several of his works, which remained, in his time, in the churches and public edifices in Holland. He particularly commends a picture by him of the Nativity, in the church of the Jacobins at Haerlem, and an Ecce Homo, in another church in that city, a grand composition of several figures. But one of his most esteemed productions was a Feast of the Gods, in the possession of the Count de Borsele. At the Hague, were two celebrated pictures by him, of Abraham

and Sarah, and Hagar and Ishmael. His talents recommended him to the patronage of Margaret, Sister to Philip I. of Spain, in whose service he remained till his death. He was not less successful in portraits than in historical subjects, and painted that of his patroness, and the principal personages of his time. He died in 1555, aged 56.

MOUCHERON, Frederick. This painter was born at Embden in 1633. At an early age he showed a strong inclination for the art, which, not meeting with any obstacle on the part of his parents, and as his genius seemed to lead him to landscape painting, he was placed as a pupil with John Asselyn. Under that able master he was indefatigable in his studies, and his advancement was commensurate with his assiduity. When he was little more than twenty years of age, he found himself able to undertake a journey to France, on the produce of his talents, where he passed some years, and met with the most flattering encouragement. It was his intention to have visited Italy, by the advice of his instructor, who had studied at Rome; but his works were so much admired at Paris, that he abandoned his project. After a residence of several years in that capital he returned to Antwerp, and afterwards settled at Amsterdam, where his pictures were held in equal estimation. He had now the advantage of having his pictures embellished with figures by Adrian Vandevelde and John Lingelback; and his best productions are those which he painted in the latter part of his life. The landscapes of Moucheron exhibit very pleasing scenery; the forms of his trees are generally well chosen, and his foliage is light, and apparently in motion. He frequently introduced a waterfall rushing through the different plans of his pictures, and enriched them with picturesque buildings and architecture. Though the works of Moucheron are unequal to those of Both, Berghem, and other distinguished artists of the Dutch school, they are considered worthy of a place in the choicest collections in Holland. He died in 1686, aged 56.

MOUCHERON, Isaac. He was the son and scholar of the preceding artist, born at Antwerp in 1670. When he was only sixteen years of age, he had the misfortune of losing his father, but he was already sufficiently advanced to be able to dispense with any other assistance than that of studying after nature. In 1694 he visited Rome, and the enchanting environs of that city became the object of his admiration and study, particularly the vicinity of Tivoli, of which he made a number of designs; and after a residence of four years in Italy returned to Holland, with a rich assemblage of drawings, from the most remarkable views near Rome. He was well versed in perspective and architecture, with which he embellished his works. On his return to Amsterdam he was chiefly employed in painting large landscapes for the ornaments of saloons, in which the figures were generally introduced by Nicholas Vercolie, and others. In the scenery, as well as the style of his landscapes, he appears to have emulated the grand manner of Gaspar Poussin. He possessed a prompt and commanding facility, his forms are always select, and his colouring is fresh and clear.

Isaac Moucheron etched several plates, in a neat spirited style, among which is a set of nineteen views of Heemstede, in the province of Utrecht, from his own designs. We have also the following by him:

A set of four Views of Gardens, with Buildings and Figures, inscribed, *J. Moucheron, inv. pinx. et fec.*

Another set of four Views of Gardens and Buildings, inscribed, *J. Moucheron, inv. et fec.*

Four Landscapes, with Figures; *after Gaspar Poussin;* inscribed, *Einige Landschapen, geschel-dert door G. Poussin, &c.*

He died at Amsterdam in 1744, aged 74.

MOUCHY, Martin de. A French engraver, born at Paris in 1746. He was a pupil of Augustine de St. Aubine, and engraved several plates for the booksellers; among which are sixteen prints for the history of Telemachus, *after the designs of Monnet and Cochin.* We have also the following by him:

A pair of Views in the environs of Triel; *after Hackert.*
A View of Marienberg, near Stockholm; *after the same.*
Another View in Sweden; *after the same.*

MOUZYN, or Mosin, Michael. A Dutch engraver, born at Amsterdam about the year 1630. He endeavoured to unite the point with the graver in the execution of his plates, but with no great success. His style is laboured and heavy, and his drawing incorrect. We have, among others, the following prints by him:

PORTRAITS.

Jacob van Wassenaer, Admiral of Holland.
Michael Ruyter, Dutch Admiral; *after H. van Alde.*
Cornelius de Witte, Pensionary of Holland; *after the same.*
John van Galen, Admiral of Holland; *after J. Livius.*

SUBJECTS.

Venus sleeping; *after J. A. Backer.*
The Four Elements under the empire of Venus; *after C. Holsteyn.*
A Satyr presenting a Bunch of Grapes to a Woman and Child; *after the same.*

MOYA, Pedro de. A Spanish painter, born at Granada in 1610. He was for some time a disciple of Juan del Castello. A desire to see the works of Rubens, and other distinguished painters of the Flemish school, induced him to visit Antwerp, where he was particularly captivated with the works of Vandyck, who was at that time in England. He resolved on visiting London, for the purpose of becoming his pupil, where he had not arrived many months, when his intentions were frustrated by the death of Vandyck. He returned to Granada, where he painted several pictures for the churches, of which the most esteemed is an altar-piece of the Conception, in the church of Nuestra Sennora de Gracia. He died at Grenada in 1666, aged 56.

MOYART, Christian Louis. A Dutch painter and engraver, born at Amsterdam about the year 1600. He engraved a set of emblematical plates of the history of Mary of Medicis, consisting of eight subjects from his own designs. They are marked with the cipher C. M.

MOYREAU, John. A French engraver, born at Paris in 1712. His principal works are his plates after Philip Wowermans, consisting of eighty-nine prints, which are very unequal in point of merit. It is indeed to be regretted, that so few of the pictures of this admirable painter have been engraved by the Visschers, the Danckerts, and the

other able artists of his country; and that it should have fallen to the lot of the most exquisite of his works, to be handed down to us by the tame and heavy graver of Moyreau, so incapable of exhibiting the spirit and elegance of his pencil, and the correctness of his design. He engraved various prints after other masters, among which are the following:

Rebecca receiving the Presents from the Servant of Abraham; *after Paolo Veronese;* for the Crozat collection.
The Resurrection of Lazarus; *after Bon Boulongne.*
The Parting of Hector and Andromecha; *after the same.*
Bacchus and Ariadne; *after the same.*
A Halt of Hunters; *after Van Falens.*
The Rendezvous of the Chase; *after the same.*

The two last plates were engraved for his reception into the Academy in 1736, and are amongst his best prints.

A Sea-port; *after Claude.*
La Partie Quarrée; *after Watteau.*
A Waterfall; *after the same.*

Of his best prints *after Wowermans,* may be mentioned those entitled:

Le Colombier du Maréchal.
La grande Chasse a l'oiseau.
La Fontaine du Dauphin.
La Fontaine de Neptune.

MUDO, Juan Fernandez Zimenes de Navarette, called El. This eminent Spanish artist was born at Logrono in 1526, and was called El Mudo, from his being deaf and dumb from his infancy. The defects of nature were in some degree compensated to him by the endowment of a quick and lively imagination, which enabled him to arrive at a celebrity in the art, which acquired him the honourable appellation of the Titian of Spain. He received his first instruction in design from Fray Vicente de Santo Domingo, a monk of the order of the Geronomytes; and such were the marks of early genius he displayed, and his progress under that master, that his instructor recommended his parents to send him to Italy for improvement, and he accordingly visited Rome, Florence, and Naples, but passed the greater part of his time at Venice, where he formed his style, by an attentive study of the works of Titian. On his return to Spain, his talents recommended him to the favour of Philip II., who appointed him one of his painters in the Escurial, where there are many of his principal works. Of these the most remarkable are his celebrated picture of the Nativity, in which, like the Notte of Coreggio, the principal light emanates from the infant Saviour; the Baptism of Christ; the Twelve Apostles, on the great pillars of the church, near the principal altar; and his last work, representing Abraham entertaining the Angels. There are also several of his works at Valencia and Salamanca. He died in 1579, aged 53.

MULDER, J. A Dutch engraver, who resided at Amsterdam about the year 1720. He engraved a set of plates of subjects from the Bible, published in that year, entitled, *Figures de la Bible,* from the designs of Picart and others. They are executed with the graver in a stiff tasteless style, and are very incorrectly drawn. We have also by him

several views of churches and public buildings, which are his best performances. He also engraved a set of small plates, entitled, *Vues de Gunterstein,* inscribed, *J. Mulder ad vivum del. et fecit.*

MULIER, See Molyn.

MULINARI, or Molinari, Stefano. An Italian engraver, born at Florence about the year 1741. He was a pupil of Andrea Scacciati, who he assisted in the set of forty-one plates he engraved from the principal drawings in the collection of the Grand Duke of Tuscany. He engraved a set of fifty plates, after the drawings of the ancient masters, from Cimabue to Franco Rustico, published at Florence in 1778.

MULLER, Herman. This artist is said by Huber to have been a native of Amsterdam, though he resided the greater part of his life at Antwerp, where he engraved several plates, in conjunction with Cornelius Cort, for Jerome Cock. He flourished about the year 1585, and is supposed to have been a disciple of Henry Goltzius, and to have studied afterwards in Italy. The plates of Herman Muller are executed entirely with the graver, in the laboured formal style which distinguished the Flemish school at that period. His drawing is tolerably correct, and some of his best prints are not devoid of expression. In conjunction with the Galles, the Sadelers, and others, he engraved several subjects of the Bible, after *John Stradan, Martin de Vos,* and other masters. We have also the following by him:

The Fates; *after Cornelius van Haerlem.*
The Four Cardinal Virtues; *after Martin Hemskerk.*
The Ten Commandments; *after the same.*
A set of seven plates of the Creation; *after H. Goltzius.*
The Death of Cleopatra; *after C. van Haerlem.*
The Death of Lucretia; *after Cornelius Ketel.*

MULLER, John. This eminent engraver is supposed to have been of the same family with the preceding artist. He was born at Amsterdam about the year 1570, and was a disciple of Henry Goltzius, whose vigorous style he followed with an enthusiasm bordering on extravagance. John Muller is, perhaps, the artist who has handled the graver with the most daring facility, and his works are worthy of the admiration of those who wish to distinguish themselves in the free use of the burin, though it is to be regretted that his design was not more tasteful and correct. His plates are numerous; and though they are inferior to those of Goltzius, they are very estimable and extraordinary productions. Many of his prints are from his own compositions; and they are very creditable to his talents as a designer. He engraved several portraits, which are highly esteemed. The following are among his most admired works:

PORTRAITS.

Bartholomeus Spranger, Pictor celeberimus; *J. ab Ach, pinx.*
Maurice, Prince of Orange; *after Mirevelt.*
John Neyen, of Antwerp, his hand resting on a scull; *after the same.*
Ambrose Spinola; *after the same.*
Albert, Archduke of Austria; *after Rubens.*
Isabella, Infanta of Spain; *after the same.*
Christian IV. King of Denmark; *after P. Isachs.*

SUBJECTS FROM HIS OWN COMPOSITIONS.

The Baptism of Christ.
An Ecce Homo, with angels.
Balthasar's Feast; fine and rare.
The Adoration of the Magi; fine and rare.

SUBJECTS AFTER BARTHOLOMEW SPRANGER.

Hagar in the Desert, comforted by an Angel.
Lot and his Daughters.
The Nativity; *J. Muller, scul.* 1606.
The Holy Family, with two Angels.
Venus and the Graces.
Venus, Bacchus, and Ceres.
A Satyr taking a Thorn from the Foot of a Fawn.
Venus and Mercury.
Perseus armed by Minerva and Mercury; one of his finest plates.
Cupid and Psyche.
The Apotheosis of the Arts.
Fortune distributing her Gifts.

SUBJECTS AFTER VARIOUS MASTERS.

The Raising of Lazarus; *after Ab. Bloemaert;* fine.
Cain slaying Abel; *after Cornelius van Haerlem.*
The Rape of the Sabines; *after the sculpture of A. de Vries.*
Mercury and Pandora; *after the same.*
The Martyrdom of St. Sebastian; *after J. van Achen;* fine.

MULLER, Solomon. He was probably of the same family, and flourished about the year 1610. From the style of his engraving, it is probable he was brought up in the school of the Wierixes, whose neat manner he imitated with some success, though his drawing is not correct, and his heads are sometimes without expression. He engraved a set of small prints of sacred subjects, which, as they are without the name of the painter, are probably from his own designs.

MULLER, Jacob. The name of this artist is affixed to the frontispiece and plans for a book of gardening, from the designs of George Hatzel, published at Augsbourg by Jeremiah Wolf. They are neatly executed with the graver, in a dry tasteless style. He also engraved some landscapes, in the style of *Perelle.*

MULLER, G. A. This artist was born at Vienna about the year 1700. He was a contemporary of Andrew and Joseph Schmutzer, and in conjunction with them executed a part of the plates of the life of Decius, from the designs by Rubens, in the possession of the Prince of Lichtenstein. We have also, among other prints, the following portraits by him:

Philip Louis, Count de Sintzendorf, Minister of State.
Jacob van Schuppen, Director of the Academy at Vienna.
The two Children of Rubens; from a picture by that master, in the Lichtenstein collection.

MULLER, John Sebastian. A German engraver, born at Nuremberg about the year 1720. He resided in London in 1760, and engraved several plates for the collection of Boydell, which possess great merit. He is generally known in this country by the name of Miller. We have, among others, the following prints by him:

The Holy Family; *after Federigo Baroccio.*
Another Holy Family; *after Murillo.*
Nero depositing the Ashes of Britanicus; *after Le Sueur.*
A Landscape, with Apollo and Marsias; *after Claude.*
A Moonlight; *after Vander Neer.*
Two Views in Rome; *after Gio. Paolo Panini.*

MULLER, John Gothard. A modern German engraver, born at Bernhausen, in the duchy of Wurtenburg, in 1747. He was favoured with the protection of the Duke, and was sent to Paris in 1770, where he became a pupil of J. G. Wille. His progress under that master was considerable, and his talents procured him a reception into the Academy at Paris in 1776. He soon afterwards returned to Stutgard, and was appointed director of the academy of design. We have by him several plates, engraved in the neat finished style of his instructor, among which are the following:

PORTRAITS.

Louis XVI. full-length; one of his finest plates.
John George Wille, engraver; *after Greuze.*
Louis Galloche, Painter; engraved for his reception into the Academy.
Louis Leramberg, Sculptor to the King; the same.
Augustus Gottlieb Spanganberg; *A. Graff, pinx.*
F. Schiller; *after the same.*

SUBJECTS.

Ceres; *after Goltzius.*
The Nymph Erigone; *after Jollain.*
A Lady playing on the Guitar; *after P. A. Wille.*
Lot and his Daughters; *after Gerard Honthorst.*
A subject from the Life of Alexander; *after G. Flinck.*

MUNARI, Pellegrino. See Modena.

MUNNICKHUYSEN, John. A Flemish engraver, who flourished about the year 1680. We have several plates by him, executed with the graver, which possess considerable merit, among which are some portraits, engraved in a neat clear style. Among others, we have the following prints by him:

PORTRAITS.

Hendrick Dircksen Spiegel, Burgomaster; *after Limburg.*
Francis Burmann, Professor of Theology; *after C. Maas.*
Henry Vander Graft.
Cornelius Tromp, Admiral of Holland; *after D. Vander Plaas.*
Peter van Staveren, of Amsterdam; *after W. Mieris.*
Peter Zurendonk, Rector of the Latin School at Amsterdam.

He also engraved an upright plate of two boys, emblematical of Autumn and Winter; *after Gerard Lairesse.* The companion print, of Spring and Summer, was engraved by *H. Bary; after Vandyck.*

MUNIER, John. A French engraver on wood, who resided at Toulouse about the year 1553. He executed several wooden cuts, in conjunction with John Perrin. Among others, we have by these artists the prints for a small octavo volume of emblems, entitled *La Morosophie de Guillaume de la Perriere Tolsain, contenant cent Emblemes,* published at Lyons in 1553.

MUNNOZ, Don Sebastian. This Spanish painter was born at Navalcarnero in 1654, and was a disciple of Claudio Coello. In 1680 he visited Italy, and studied six years in the school of Carlo Maratti. On his return to Spain, he first settled at Sarragossa, where he executed some considerable works, in conjunction with Coello. He visited Madrid in 1688, and was made painter to the King. He was employed in the royal palaces, where he painted a series of frescoes of the history of Cupid and Psyche. He painted in the flimsy style of the modern Italians, in which all is sacrificed to gaudiness and frivolity, without sobriety in the composition, beauty in the forms, or expression in the characters. He is said to have died, in consequence of a fall from a scaffold, in 1690, aged 36.

MUNTINCK, Gerard. A Dutch engraver, born at Groninguen, who flourished about the year 1640. He engraved several portraits, which are executed with the graver in a neat style, but without much taste.

MURA, Francesco de, called Franceschiello. This painter was a native of Naples, and flourished about the year 1743. He was one of the numerous scholars of Francesco Solimene, and was much employed in ornamenting the public edifices in his native city; but perhaps his most celebrated performances are his frescoes in the royal palace of Turin, which he painted in competition with Claudio Beaumont, where he represented the Olympic Games and the Life of Achilles.

MURANO, Natalino da. According to Ridolfi, this painter was a disciple of Titian, and flourished about the year 1558. He painted historical subjects of an easel size, but was more celebrated as a portrait painter, in which he particularly excelled. He died young.

MURANT, Emanuel. This artist was born at Amsterdam, according to Descamps, in 1622; this is, however, disputable; it is probable that his birth was at a later date, as he was the scholar of Philip Wowermans, who was born in 1620. Though he did not adopt the same subjects as those painted by his master, he acquired somewhat of the neatness of his pencil, the truth and purity of his colouring, and the correctness of his design. Instead of horse-fairs and huntings, the usual representations of Wowermans, he painted the views of towns and ruined buildings in Holland, which he finished with a precision and accuracy, which has only been surpassed by the extraordinary productions of John Vander Heyden. He visited France, and resided some time at Paris, where his works were greatly admired for the delicacy of his style. On his

return to Holland, he settled at Lewarde, in Friesland, where he died, in 1700. The works of E. Murant have the rare merit of exhibiting the most exquisite finish, without the appearance of stiffness or labour, and without the interruption of that harmony of colour, and union of effect, which are almost exclusively the attributes of a process, less tedious and precise. His tones are artfully broken, and there is a vagueness and neutrality in his tints, which are only to be found in the works of the most intelligent colourists. His pictures are not frequently to be met with, and are highly esteemed.

MURATORI, Domenico Maria. He was born at Bologna in 1662, and was a scholar of Lorenzo Pasinelli. He resided chiefly at Rome, where he was much employed for the churches and public edifices. In the church of the SS. Apostoli, the principal altar-piece is by him, representing the Martyrdom of St. Philip and St. James, one of the largest pictures in Rome, composed and designed in a grand style, with a fine effect of chiaroscuro, though not equally successful in the colouring. His picture of Christ crowned with Thorns, in the church of the Stimate, is not less creditable to his talents, which were of sufficient respectability to procure him the commission to paint one of the prophets in the Basilica of St. John of Lateran. At the Primaziale, at Pisa, is a fine picture by him representing S. Ranieri working a Miracle, which is considered by Lanzi as one of his most esteemed works. We have by him a few etchings, which are executed in a spirited and masterly style. He died in 1749, aged 87.

MURATORI, Teresa. This lady was born at Bologna in 1662. She was the daughter of an eminent physician, and at a very early age discovered an uncommon genius for drawing and music. She was first instructed in design by Emilio Taruffi, was afterwards a scholar of Lorenzo Pasinelli, and lastly studied under Giovanni Gioseffo dal Sole. She proved a very reputable paintress of history, and executed several considerable works for the churches at Bologna, of which the most deserving of notice are, S. Benedetto resuscitating a dead Child, in the church of S. Stefano; the Annunciation, in S. Trinitá; and the Incredulity of St. Thomas, in La Madonna di Galeria. She died in 1708, aged 46.

MURILLO, Bartolomé Estevan. With the works of this admirable artist, the English collector is more intimately acquainted, than with those of any painter of the Spanish school; and their intrinsic merit amply justifies the admiration which is bestowed on them. Bartolomé Estevan Murillo was born at the small town of Pilas, about five leagues from Seville, in 1613. He was descended from an ancient family, who had formerly held ample possessions in the province of Andalusia. Don Juan del Castillo, a painter of some eminence, was his uncle by his mother's side, and had established an academy at Seville, which was in considerable reputation.

The young Murillo having discovered an early inclination for the art, he was placed under the tuition of his relative, where he received his first instruction. On leaving the school of that master, his manner was dark and inky, distinguished by a blackness and heaviness in his shadows, by which defects the works of Castillo were characterized, who was an indifferent colourist, though in all other respects was competent to the profession of a teacher. The first subjects he painted were rustics and beggar boys, in which he discovers a faithful and accurate attention to nature, and a charming simplicity of character, which is peculiar to him. His pictures of this description are vigorously

coloured, though without the tenderness and suavity which afterwards distinguished his more important productions in historical painting. Sandrart, with his usual inaccuracy, has stated that Murillo made a voyage to South America, where he passed some years, and on his return to Europe travelled to Italy, in search of improvement. Both these assertions are unfounded.

At the time when Murillo left the school of Castillo, it was customary for the young artists to expose their works for sale at the fair held annually at Seville, and many of his earliest productions were purchased in this manner, and exported to Spanish America, which probably gave rise to the false tradition of his having gone thither in person. The fallacy of the report that he studied in Italy is completely proved by all the Spanish biographers, who have satisfactorily ascertained that he never left Spain.

The fame of Don Diego Velasquez, who was then in the height of his reputation, reached Seville, and Murillo conceived the project of visiting Madrid, and of endeavouring to introduce himself to the notice of that distinguished artist. On his arrival in that capital, he paid his court to Velasquez with success, and he not only admitted him into his academy, but treated him with the greatest kindness and liberality. He procured him the best means of improvement, independent of his own instruction, and obtained for him access to the rich treasures of art deposited in the royal collections. A new scene was now opened to his view, and his zeal for advancement was increased by the continued contemplation of such admirable productions. His attention was particularly directed to the works of Titian, Rubens, and Vandyck, whose works he studied and copied, by which he greatly improved his style of colouring. After a few years passed under such favourable circumstances, and with the advantage of the councils of Velasquez, Murillo returned to Seville, and resumed the practice of his art with redoubled alacrity, and with the most flattering success. He was now engaged in his first great work in fresco, in the convent of San Francisco, or the Capuchins; it consists of sixteen compartments, among which is his celebrated work of St. Thomas of Villanueva, distributing alms to a group of poor, which he is said to have distinguished by the name of his favourite picture. In this subject, the particular bent of his genius had full scope for the display of its powers, which were peculiarly adapted to the representation of nature in her most simple and unsophisticated forms. The group of paupers who surround the Saint, and are eagerly pressing forward to partake of his charity, is admirably composed, and the varied character of their wretchedness is pourtrayed with wonderful art and expression. At the principal altar, in the same church, is a large picture, representing the Jubilee of the Porciuncula, representing Christ holding his Cross, and the Virgin interceding for the grant specified in the picture, with a group of Angels, of extraordinary beauty. He was about this time engaged by the Marquis of Villamanrique, to paint a series of pictures of the Life of David, in which the back-grounds were to be painted by Ignacio Iriarte, an eminent landscape painter of Seville. Murillo proposed that the landscapes should be first painted, and that he should afterwards put in the figures, but Iriarte contended that the historical part should be first finished, to which he would adapt the back-ground. To put an end to the dispute, Murillo undertook to execute the whole, without the assistance of Iriarte, and changing the history of David to that of Jacob, he produced the famous suite of pictures now in the possession of the Marquis of Santiago at Madrid, in which the beauty of the landscapes contends with that of the figures, and which remain a monument of his powers

in the different departments of the art. In the same collection are two pictures, which are said to be among the finest of his works, and superior to those in the royal collection: one represents Saint Francis Xavier, in a dignified and sublime attitude, his eyes devoutly raised to heaven, with great fervour and devotion, with a stream of light beaming on his breast, as if receiving the divine inspiration previous to his entering on his mission to the Indians, a group of which is seen in the distance; the other represents St. Joseph leading by the hand the young Saviour, apparently of the age of eight or ten years, over their heads is a glory of beautiful angels, and a fine landscape in the back-ground. He painted for the cathedral at Seville his admired picture of San Antonio, with the infant Christ, and a glory of angels, with a back-ground of admirable architecture; a Miracalous Conception, and his two portraits of Leandro and Isidore, Archbishops of Seville, which are painted in his finest manner. In the church of the hospital of the Charity is one of his highly esteemed works, representing St. John supporting a poor man, who is aided in his charitable office by an angel, whom the Saint regards with a look of reverence and gratitude, which is beautifully expressed. In the same sanctuary are two other fine pictures, representing Moses striking the Rock, and the Miracle of the Multiplication of the Loaves and Fishes, a composition of a numerous assemblage of figures, exhibiting a striking variety of character, and grouped with surprising ability.

Murillo painted several pictures for the churches of Cadiz, Granada, and Cordova. At Cadiz, in the church of San Philipe Neri, is an altar-piece of the Conception; and at the Capuchins, a picture of St. Catherine. In the chapel of the Nuns of the Angel at Granada, is one of his most interesting productions, representing the good Shepherd. His works had been hitherto chiefly confined to Seville; but in the year 1670, a picture by him of the Immaculate Conception, was carried in procession on the great festival of Corpus Christi, which excited universal surprise and admiration, and was regarded as a phenomenon. Charles II. directed him to be invited to Madrid, with a promise of appointing him one of his painters; but Murillo, whose natural humility, and love of retirement, with his attachment to his native city, prevailed over every consideration of advantage or promotion, excused himself from accepting the invitation, on account of his age. He was at all times equally insensible to the allurements of ambition or interest; and such was his charitable disposition, that though economical in his habits, constantly employed, and not illiberally remunerated, he is said to have died in narrow circumstances. His last work was his picture of St. Catherine, in the church of the Capuchins at Cadiz, and when he was painting it, he fell from the scaffold, which brought on a complaint that put an end to his life in 1685, in his seventy-second year. Few painters have a juster claim to the originality of style than Murillo. It is distinguished by a close and lively imitation of nature. His forms have a national peculiarity of air, habiliment, and countenance. His pictures of the Virgin, his Saints, and even his Saviours, are stamped with the features of his country, and a characteristic expression of the eye, which is remarkable. There is little of the academy discernible in his design or composition; it is a chaste and faithful representation of what he saw, or conceived; truth and simplicity are never lost sight of. His colouring is clear, tender, and harmonious; and though it possesses the truth of Titian, and the sweetness of Vandyck, it has nothing of the servility of imitation. Though he sometimes adopts a beautiful expression, there is usually a portrait-like simplicity in the airs of his heads, in which there is seldom any thing of the ideal. His style may be said to hold a middle

rank between the unpolished naturality of the Flemish, and the graceful and elegant taste of the Italian school.

MURRAY, Thomas. This painter was a native of Scotland, born about the year 1666, and was a scholar of John Riley, at the time he was painter to William and Mary. He was one of the most eminent artists of his time, and was employed to paint the portraits of the royal family, and many of the principal nobility. His pictures had the merit of a faithful resemblance, and were freshly and chastely coloured. The portrait of Murray, painted by himself, is among those of the great artists in the Florentine Gallery. He died in 1724, agen 58.

MUSCHER, Michael van. A Dutch painter, born at Rotterdam in 1645. He was first placed under the tuition of Martin Zaagmoolen, an obscure artist, with whom he did not continue long, and was afterwards successively the scholar of Abraham Vanden Tempel, Gabriel Metzu, and Adrian van Ostade. He did not, however, exactly follow the style of any of his instructors, but adopted one more resembling that of Francis Mieris, without arriving at the harmony of his colouring, or the exquisite polish of his finishing. He painted conversations and small portraits, which are clearly and agreeably coloured; and though his figures are not very correctly drawn, his portraits have the merit of fidelity and truth. According to M. Descamps, he occasionally attempted historical subjects, which he presumes were above mediocrity, as he was liberally paid for them. His works of that description, like those of the other painters of his country, are estimable for the beauty of the colour, and the neatness of the penciling, though greatly deficient in character, expression, and the propriety of costume, so essential to the dignity of historical painting. His principal residence was at Amsterdam, where his pictures are to be met with in the choicest collections. They are little known out of his own country. He died at Amsterdam in 1705, aged 60.

MUSIS, Agostino de, called Agostino Veneziano. This eminent engraver was born at Venice, about the year 1490, and was a disciple of Marc Antonio Raimondi, of whose fine style he was one of the most successful followers. Several of his earliest plates were executed in conjunction with Marco da Ravenna, who had been his fellow student under Marc Antonio. After the death of Raffaelle, in 1520, they separated, and each of them worked on his own account. On the sacking of Rome in 1527, the artists resident in that capital sought refuge in the other cities of Italy; and Agostino went to Florence, where he applied to Andrea del Sarto for employment. But having engraved in 1516 a plate from a picture by him, representing a dead Christ, supported by Angels, which did not meet with the painter's approbation, he would not permit any more of his pictures to be engraved. The earliest dated print by Agostino is in 1509; and as none of his works bear a later date than 1536, it may be presumed, that he did not long survive that period; and he is said by Huber to have died at Rome about the year 1540. This artist claims a distinguished rank among the engravers of his time. His graver is equally neat and finished with that of Marc Antonio; but he is very inferior to that celebrated artist in the purity and correctness of his drawing, and in the tasteful expression of his heads. The prints of Agostino de Musis are extremely scarce, particularly fine impressions of them. He sometimes marked them with a tablet similar to that used

by Marc Antonio, and more frequently with the initials A. V. with the date. The following are his principal plates:

PORTRAITS.

Pope Paul III., in profile; inscribed, *Paulus III. Pon. Max.* 1534.
The same Pontiff, with the papal crown; dated 1536.
Charles V. holding a sword; *after Titian.*
Another Portrait of Charles V.; dated 1536.
Ferdinand, King of the Romans; inscribed, *Proximus a summo Ferdinandus, &c.* 1536.
Francis I. of France; dated 1536.
The Emperor Soliman; dated 1535.

SUBJECTS OF SACRED HISTORY.

The Creation; engraved in conjunction with Marco da Ravenna; *after Raffaelle.*
The Sacrifice of Isaac; *after the same.*
The Benediction of Isaac; dated 1522; *after the same;* very scarce.
The same subject; dated 1524.
The Israelites passing the Red Sea; *after the same.*
The Israelites gathering the Manna; *after the same.* This plate is supposed to have been begun by Marc Antonio.
Samson bound by the Philistines; circular; *from his own design.*
The Nativity; *after Giulio Romano.* 1531.
The Four Evangelists; in four plates; *after the same.* 1518.
The Murder of the Innocents; copied from the print by *Marc Antonio.* A. V.; very scarce.
The Nativity; copied from a wooden cut by *A. Durer;* very scarce.
Christ bound to the Pillar; *the same;* very scarce.
The Last Supper; *the same;* 1514.
The dead Christ, with angels; *after A. del Sarto.* 1516.
The Archangel Michael; *after Raffaelle.*
The Virgin and infant Christ, with St. John; *after Francia.*
St. Jerome, with the Lion; *after Raffaelle.*

HISTORICAL AND MYTHOLOGICAL SUBJECTS.

Diogenes seated by the side of a river; *after Baccio Bandinelli.*
Tarquin and Lucretia; *after Raffaelle.*
The Death of Lucretia; copied from the print by *Marc Antonio; after Raffaelle.*
Cleopatra; *after Baccio Bandinelli.* 1518.
Vulcan giving Cupid's Arrows to Venus; *after Raffaelle.* 1530.
Venus riding on a Dolphin, with Cupid holding a Torch; *after Raffaelle.*
Jupiter and Leda.
Apollo and Daphne; *after Raffaelle;* attributed by some to Marc Antonio.
The Fall of Phaeton; marked A. V. on a tablet.
The Triumph of Silenus; *after Raffaelle;* the same mark.
The infant Hercules destroying the Serpents; *after Giulio Romano.*
Hercules strangling Anteus; *after M. Angelo Buonaroti.*
Hercules destroying the Nemean Lion; *after Raffaelle.*

VARIOUS SUBJECTS.

The Burying-place, an assemblage of emaciated figures with skeletons, and a figure of Death holding a book; *after Baccio Bandinelli*; inscribed, *Augustinus Venetus de Musis faciebat.* 1518.

A large print, called the Climbers; after the famous cartoon of Pisa, by *M. Angelo Buonaroti,* dated 1523. This print is very different from that of the same subject engraved by Marc Antonio, which consists of many more figures. It is marked with the name of the painter on a tablet, and dated 1524.

The Academy of Baccio Bandinelli, in which that artist is represented in the midst of his disciples. 1531.

The Battle of the Sabre, so called from a sword which lies on the ground, fallen from the hand of a warrior, who is represented as dead, on the right-hand side of the print.

An Emperor on horseback, with attendants, called by some the Triumph of Marcus Aurelius. This print is marked with the tablet used by Marc Antonio, who is supposed to have partly engraved it.

An old Philosopher, or Magician, seated on the ground, measuring with his compasses a circle, in which are seen the sun and moon; dated 1509; *after Dom. Campagnola.*

He also engraved a variety of plates of grotesque subjects, *after Raffaelle,* and several busts and antique vases.

MUSIS, Lorenzo and Giulio de. These artists are supposed to have been the sons of Agostino de Musis. They engraved some plates in the style of their father, but with no great success. By the former we have a portrait of Barbarossa King of Algiers, inscribed, *Lorenzo de Musi, Faciebat.* 1535. By the latter there is a large print lengthways, entitled *Antiqua Species Urbium, Portus, par Pyrrhum Ligorium facta, &c. Julius de Musis in aes incidit.* 1554.

MUSSO, Niccolo. He was a native of Casalmonferrato, and flourished about the year 1618. According to Orlandi, he went to Rome when he was very young, and entered the school of Michael Angelo Caravaggio. After passing ten years at Rome he returned to his native city, where he painted several altar-pieces for the churches, of which Lanzi particularly mentions a picture of St. Francis kneeling before the crucified Saviour, in the church dedicated to that Saint. His style resembles that of Caravaggio, though less violent in his chiar-oscuro, and more select in his forms, and in the expression of his heads.

MUZIANO, Girolamo. This reputable artist was born at Aquafredda, in the territory of Brescia, in 1528. After receiving some instruction in the art in his native city, under Girolamo Romanino, he went to Venice, where he studied the works of Titian, and the other great masters. When he was about twenty years of age he visited Rome, accompanied by Federigo Zuccaro, where it was not long before his abilities recommended him to the notice of Gregory XIII. who employed him in the Capella Gregoriana, and commissioned him to paint two pictures for the church of St. Peter, representing St. Jerome and St. Basil, which procured him considerable celebrity. Muziano distinguished himself also as a landscape painter, and acquired at Rome the appellation of *Il Giovani dé paesi.* The Cardinal Farnese employed him to decorate his Vigne at Tivoli, in conjunction with Federigo Zuccaro and Tempesta, where he evinced the superiority of his talents over both his competitors. He now produced his celebrated picture of the Resurrection of Lazarus, painted for the church of S. Maria Maggiore, afterwards removed to the pontifical palace of the Quirinal, and now among the spoils in the gallery of the Louvre. This capital production excited the admiration, and pro-

cured him the esteem of Michael Angelo Buonaroti, who assisted him with his instruction and advice. He soon afterwards painted his picture of the Circumcision, for the church del Gesu; the Ascension, for Ara Caeli; and St. Francis receiving the Stigmata, for the church della Concezione. His other esteemed works at Rome are, the Descent of the Holy Ghost, in the hall of the Consistory; a picture of the Nativity, in S. Maria de Morti; and Christ giving the Keys to St. Peter, in S. Maria degli Angeli. The works of Muziano exhibit a grandeur of design, and an intimate acquaintance with muscular anatomy, in which he appears to have emulated the learned design of Buonaroti. His compositions are copious and ingenious, and the characters of his heads are dignified and expressive. His colouring partakes of the truth and harmony of the Venetian school, and the back-grounds of his pictures are frequently embellished with landscapes, which remind us of the fine style of Titian. Girolamo Muziano was much employed in designing after the antique; and it is to him we are indebted for the accomplishment of the design of the bas-reliefs of the Trojan column, which had been begun by Giulio Romano, and which were afterwards engraved. He died at Rome in 1590, aged 62.

MYN, Herman, Vander. Herman Vander Myn was born at Amsterdam in 1684. He was the son of a clergyman, who intended him for the church, and with that project bestowed on him a suitable education. His love of the arts, however, was more prevalent than his attention to his studies; and his father, yielding to his natural propensity, placed him under the tuition of Ernest Stuven, an eminent painter of fruit and flowers, under whom he continued until he surpassed his master. Aspiring to a higher department of the art, he quitted Stuven and flower painting, and devoted his studies to the more elevated branch of historical subjects. It is not known by whom he was instructed in his new pursuit; but he acquired sufficient celebrity to be invited to the court of the Elector Palatine, in 1716, where he passed some time. He returned to Holland, where he painted a picture of Jupiter and Danae, which excited universal admiration. The applause bestowed on this performance, instead of contributing to his advantage, proved extremely prejudicial to his interest, by prompting his avarice to demand so unreasonable a price for it, that it was left on his hands. He afterwards visited Antwerp, and from thence, in 1718, went to Paris, where he was patronized by the Duke of Orleans, and where he painted a picture of Peter denying Christ, which is considered as his most capital work. By the recommendation of Lord Cadogan, he came to England, about the year 1722, and was employed in painting the portraits of several of the nobility, in which he carried to excess the laborious minuteness of his countrymen; faithfully imitating the details of lace, embroidery, and fringes, with the most patient precision. Frederick Prince of Wales, and the Prince of Orange, sat to him; and he painted a picture of the Duke and Duchess of Chandos, for which he is said to have received five hundred guineas. Vander Myn died in London in 1741, aged 57. He had a sister, Agatha Vander Myn, who, according to Lord Orford, came with him to England, and painted fruit, flowers, and dead game.

MYN, A. Vander. A Dutch engraver, who resided some time in London, by whom we have a portrait of Richard Leveridge.

MYNDE, J. This artist resided in London, about the year 1760, and engraved several plates for the booksellers. His prints are very indifferently executed. We have by him some anatomical figures, and a few portraits; among which are:

Roger, Earl of Orrery, and William Harris, D. D.

MYRIGINUS, or MYRICINUS, PETER. A Flemish engraver, who flourished about the year 1550. He engraved several eccentric and strange compositions, after Jerome Bos, Breughel, and others. There is also a portrait of Albert Durer at the age of 56, copied by him from a larger print. He marked his plates with the cipher PAE.

MYTENS, ARNOLD. This painter was born at Brussels in 1541. After receiving some instruction in his native country, he travelled to Italy, in company with Anthony de Santwort, and studied some years at Rome. He afterwards visited Naples, where he painted an altar-piece, which gained him great reputation, representing the Assumption of the Virgin, with the Apostles; and in the church of S. Lodovico, a picture of the Miraculous Conception. On his return to Rome he was employed in some considerable works in the church of St. Peter, and died in that city in 1602, aged 61.

MYTENS, DANIEL, the ELDER. This artist was a native of the Hague, and, according to Lord Orford, was an admired painter in the reigns of King James and Charles I. The date of his arrival in England is not certain; but it was probably in the latter part of the reign of James. Although he drew several of the court, he was not formally employed as painter to the King, until the first year of the reign of King Charles. His patent was dated the 30th of May, 1625. He had studied the works of Rubens previous to his coming. His landscape, in the back-grounds of his portraits, is evidently in the style of that school; and some of his works have been taken for those of Vandyck. At Hampton Court are several whole lengths of the princes and princesses of the House of Brunswick Lunenberg, and the portrait of Charles Howard, Earl of Nottingham. At Kensington is a Head of himself; and at St. James's is a fine picture by Mytens, of Hudson, the dwarf, holding a dog with a string, in a landscape, warmly coloured and painted freely, like Rubens or Snyders. Mytens remained in great reputation till the arrival of Vandyck, who being appointed the King's principal painter, the former, in disgust, asked his Majesty's leave to retire to his own country; but the King, learning the cause of his dissatisfaction, treated him with much kindness, and told him that he could find sufficient employment both for him and Vandyck. Mytens consented to stay, and even grew intimate with his rival; for the head of Mytens is one of those painted among the professors by that great master. Whether the same jealousy operated again, or real decline of business influenced him, or any other cause, Mytens did not stay much longer in England. We find none of his works here after the year 1630; yet he lived many years afterwards. Houbraken quotes a register at the Hague, dated in 1656, at which time Mytens painted part of the ceiling of the town-hall there.

MYTENS, DANIEL, the YOUNGRR. He was the son of the preceding artist, born at the Hague in 1636. After being instructed for some time by his father, he travelled to Rome, where he studied, in company with his countrymen Doudyns and Vander Schuur. The works of Carlo Maratti were particularly the objects of his admiration; and he formed an acquaintance with that master, whose advice and instruction contributed in

no small degree to his advancement. Having inherited a considerable property from his father, he was not very assiduous in his application, but divided his time between his amusement and his studies. His abilities were, however, respectable, and he distinguished himself at Rome, both as a painter of history and portraits. In 1664 he returned to the Hague, where he continued to exercise his profession with reputation, and was received into the Academy there, of which he afterwards was appointed director. His principal work at the Hague is the ceiling in the hall of the painters, which is ingeniously composed, and designed in the style of Maratti. Towards the latter part of his life he sunk into a state of dissipation and intemperance, which degraded his talents and injured his health. He died in 1688, aged 52.

MYTENS, Martin. A Swedish artist, born at Stockholm, in 1605. He is said to have distinguished himself as a portrait painter at the different courts of Europe, and to have died at Vienna in 1755.

N

NADAT, a German engraver, who flourished about the year 1530. We have by him a considerable number of prints, marked with a mouse-trap, and his name NA DAT. Some authors doubt this being his name, from the apparent division between the two first letters and the three last. The prints thus marked are executed entirely with the graver, and consist chiefly of small prints, representing processions, and armies on their march. From the resemblance of the style of this engraver to that afterwards adopted by Theodore de Brye, it is probable that the latter was his pupil. Among others are the following prints by him:

The Virgin and Child, with St. Elizabeth; in an arch to the right is the Angel appearing to St. Joseph, and to the left an Angel appearing to St. Joachim.
An Army on the march; dated 1530.
An Army exercising.

NAGEL, Peter. A Flemish engraver, who flourished at Antwerp about the year 1580. He is said to have been a disciple of Philip Galle, whose style he imitated, but without much success. His plates are coarsely executed, and his drawing is generally incorrect. He engraved several sacred subjects after Martin Hemskerk, and other Flemish painters. He sometimes signed his prints with his name at length, but more frequently marked them with a cipher composed of a P. and an N. joined thus, ℙ. FE. or with the initials P. N., fec. or P. Na. fec. Among other prints by him we have,

The Seven Works of Mercy; *after M. Hemskerk.*

NAIWINCK, or Naiwyncx, Henry. A Dutch painter and engraver, born at Utrecht about the year 1620. He painted landscapes in the style of Anthony Waterloo, which are little known out of his own country, but he has distinguished himself as an engraver

by some admirable etchings, which are deservedly esteemed by the intelligent collector. They are executed in a free and original style, and produce a picturesque and charming effect. They consist of two sets of landscapes, eight in each, one of upright plates, and the other length-ways. They are both numbered 1 to 8. The plate No. 1. in each set is inscribed, *H. Naiwinck, fe. et inv.*

NALDINI, Batista. This painter was born at Florence in 1537, and was first a scholar of Jacopo Carucci, called Il Pontormo, but afterwards studied under Angioli Bronzino. According to Baglione he visited Rome in the pontificate of Gregory XIII. where he painted several altar-pieces for the churches, of which the following are particularly noticed by that writer. In la Trinitá de Monti, is a picture by him of the Baptism of Christ, and several subjects in fresco, of the life of St. John; and in the church of S. Giovanni Decollato, the Martyrdom of St. John the Evangelist. On his return to Florence he was engaged by Giorgio Vasari, as his coadjutor, in the works in which he was employed in the Palazzo Vecchio, where he was occupied fourteen years. He is commended by Vasari as a bold and ready designer, and as possessing uncommon facility of hand. His pictures of the Purification and Deposition from the Cross, in S. Maria Novella, at Florence, are extolled by Borghini for their composition and design, as well as the beauty of his colouring, and the elegance of his attitudes. He was living in 1590.

NANNI, Giovanni da Udine. See Udine.

NANNI, Girolamo. This painter was a native of Rome, and flourished about the year 1642, during the pontificate of Sixtus V. by whom he was employed in several considerable works. He was generally known by the name of *poco e buono*, from the following circumstance. Being of a very studious disposition, and rather slow in his operation, he was reproached for his tardiness by Giovanni da Modena, a contemporary artist, when he replied, *faccio poco e buono;* and he bore that name ever afterwards. His works are to be seen in several of the public edifices at Rome. In the church of the Madonna dell Animá is a picture by this master, representing the Annunciation; and in S. Bartolomeo dell' Isola, two subjects from the Life of S. Bonaventura.

NANTEUIL, Robert. A celebrated French engraver, and painter in crayons, born at Rheims in 1630. He was the son of a merchant, who gave him a classical education, but a decided inclination for the art of design induced him to adopt it as a profession. He was instructed in engraving by his brother-in-law, Nicholas Regnesson, and became one of the most distinguished artists of his country. He acquired considerable reputation as a painter of portraits in crayons, and his talent in that branch recommended him to the protection of Louis XIV. whose portrait he painted, and was appointed designer and engraver of the cabinet, with a pension. In his first works, as an engraver, he appears to have imitated the style of Claude Mellan, in single strokes only, without being crossed; but he afterwards adopted one infinitely superior, which in clearness and beauty of effect has never been surpassed. His portraits will ever hold a rank among the most admired productions of the art; and their extraordinary merit will authorize our giving an ample list of them. Nanteuil died at Paris in 1678, at the age of 48, and it appears extraordinary, that in so short a life, he could accomplish so many plates,

in so finished a style. Mariette possessed two hundred and eighty prints by this artist. The following are his most esteemed plates:

PORTRAITS.

Anne of Austria, Queen of France; *after Mignard.*
Several Portraits of Louis XIV.; *from his own designs, Mignard,* and others.
Louis, Dauphin; son of Louis XIV. 1677.
Louis Bourbon, Prince de Condé; *after his own designs.* 1662.
Henry Julius de Bourbon, Duke d'Enghien; *after Mignard.* 1661.
Christina, Queen of Sweden; *after S. Bourdon.* 1654.
Louisa Maria, Queen of Poland; *after Juste.* 1653.
Charles Emanuel, Duke of Savoy. 1668.
Charles, Duke of Lorrain. 1660.
John Frederick, Duke of Brunswick Lunebourg. 1674.
Charles II. Duke of Mantua. 1652.
William Egon, Prince of Furstenberg, Cardinal. 1671.
N. Duke of Albret. 1649; scarce.
Louis Dony d'Attichy, Bishop of Autun. 1663.
Antonio Barberini, Cardinal, and Archbishop of Rheims. 1663.
Pomponne de Bellievre, President of the Parliament; fine.
Peter de Bonsy, Archbishop of Narbonne. 1678.
J. B. Bossuet, Bishop of Meaux. 1674.
Louis de Boucherat, Chancellor of France. 1676.
Emanuel Theodore, Duke de Bouillon, Cardinal. 1670.
Leon le Bouthellier, Minister of State; *after Champagne.* 1652.
John Chapelin, the Poet. 1655.
Charles d'Ailly, Duke de Chaulnes. 1676.
Francis de Clermont, Bishop of Noyon. 1655.
Peter du Cambut, Bishop of Orleans, afterwards Cardinal. 1666.
James Nicholas Colbert, Archbishop of Rouen. 1670.
John Baptist Colbert, Minister of State. 1676; *after Champagne.*
Francis de Bonne, Duke de Crequy. 1662.
Ferdinand de Foix de la Valette, Duke d'Espernon. 1650.
Cæsar d'Etrée, Bishop of Loudon, afterwards Cardinal. 1660.
Francis de Harley de Chanvallon, Archbishop of Paris. 1675.
Louis Hesselin, Counsellor of State; engraved in the style of *C. Mellan.*
William de Lamoignon, President of the Parliament. 1659.
Dominick de Ligny, Bishop of Meaux. 1654.
René de Longueil, Minister of State and President of Parliament.
Henry d'Orleans, Duke of Longueville; *after Champagne.*
John Loret de Carenton. 1658; scarce.
Francis Mallier, Bishop of Troyes; *after Velut.*
Leonor de Matignon, Bishop of Lissieux.
Julius Mazarin, Cardinal. 1655.
Edward Molé, President of the Parliament.
Charles de la Porte, Duke de la Melleraye. 1662.
John Francis Paul de Gondy, Cardinal de Retz. 1650.
Armand John du Plessis, Cardinal de Richelieu; *after Champagne.*
Henry de Savoye d'Aumale, Archbishop of Rheims. 1651.
Peter Séguier, Chancellor of France; *after Le Brun.* 1656.

John Baptist Steenbergen, called the *Advocate of Holland;* one of his finest portraits. 1668.
Charles Maurice le Tellier, Archbishop of Rheims. 1663.
Michael le Tellier, Chancellor of France. 1662.
Henry de la Tour d'Auvergne, Viscount Turenne. 1665; fine.

NAPOLITANO. See ANGELO.

NAPPI, FRANCESCO. According to Baglione, this painter was a native of Milan, and visited Rome, with some proficiency in the art, during the pontificate of Urban VIII. He was employed for some of the public edifices at Rome; but his works do not rank above mediocrity. His best productions are, his pictures of the Resurrection, and the Assumption of the Virgin, in the cloister della Minerva; and the Annunciation, in the Monasterio dell' Umiltá.

NARDI, ANGELO. This painter was an Italian; but, according to Palomino, passed the greater part of his life in Spain, where he was painter to Philip IV. He is said by that author to have been a scholar of Paolo Veronese, whose style he imitated in all his works. Of his pictures in the churches of Madrid, the most esteemed are the Nativity and the Conception, in the church of the Franciscans; the Archangel St. Michael, and the Guardian Angel, in the church of the Barefooted Carmelites; and the Annunciation, in the society of San Justo. He died at Madrid in 1660, aged 59.

NASELLI, FRANCESCO. He was born at Ferrara, and flourished about the year 1610. When young, he studied the works of Caracci and Guercino, which he copied with surprising success, but afterwards devoted himself to the manner of his countryman Guiseppe Mazzuoli, called Bastoruolo. He became an eminent painter of history, and was employed for several of the churches in Ferrara. In the cathedral is an altar-piece by him, representing the Nativity; in the church of S. Maria de Servi, a large picture of the Last Supper; and in the church of S. Francesca, the Assumption of the Virgin. He died at Ferrara in 1630.

NASINI, CAV^RE. GUISEPPE. This painter was born at Siena, in 1664. His father, Francesco Nasini, an artist little known, instructed him in the first rudiments of the art; but he afterwards became one of the ablest disciples of Ciro Ferri. He possessed a fertile imagination, and a resolute and commanding execution, which particularly qualified him for the great machinal works in fresco, in which he was chiefly employed, although he was deficient in correctness of design and dignity of character. By the recommendation of Ciro Ferri, he was employed by the Grand Duke of Tuscany, to paint from the designs of Pietro da Cortona, the Four Ages of Man, in emblematical subjects, in the Palazzo Pitti, which he executed to the satisfaction of his employer. On his return to Rome he was commissioned to paint the ceiling of the Capella Bracciana, in the church de S. S. Apostoli; and his picture of the Prophet Amos, in the Basilica of St. John of Lateran. There are many of his works at Siena, Florence, and Foligro. He died in 1736, aged 72.

NATALI, CARLO, called IL GUARDOLINO. Born at Cremona about the year 1590. He was first a disciple of Andrea Mainardi, but afterwards studied at Bologna, under

Guido Rheni. There are several of his works at Genoa and Cremona, where he also distinguished himself as an architect. One of his best works, as a painter, is a picture of S. Francesca Romagna, in the church of S. Gismondo at Cremona, which, according to Lanzi, if it does not reach excellence, is above the rank of mediocrity. He died in 1683, aged 94.

NATALI, Giovanni Batista. He was the son of the preceding artist, born at Cremona about the year 1630, and distinguished himself as a painter and engraver. After receiving some instruction from his father he went to Rome, where he entered the school of Pietro da Cortona. On his return to Cremona, he painted several pictures for the churches, and established an academy, in which he cultivated the principles of Cortona, though without many followers. In the church of the P. P. Predicatori, is a large picture, embellished with architecture, representing S. Patriarca burning the Books of the Heretics, which Lanzi says is not unworthy of a follower of Pietro da Cortona. He died about the year 1700.

NATALINO, da Murano. See Murano.

NATALIS, Michael. This artist was born at Liege about the year 1589, and was instructed in design by Joachim Sandrart. He afterwards went to Antwerp, where he learned engraving, under Charles Mallery. From thence he went to Rome, where he adopted the style of Cornelius Bloemaert, which he followed with some success. In conjunction with that artist, Theodore Matham, and Regnier Persyn, he engraved part of the plates from the statues and busts in the Giustiniani Gallery, consisting of one hundred and fifty prints. He engraved several plates after works of some of the greatest Italian painters. On his return to Flanders he was invited to Paris, where he resided some time. The plates of Natalis are executed with the graver, in a free open style, but without much taste. He handled the burin with great facility; his strokes are clear and regular, but the effect is generally cold and heavy, and his drawing is usually incorrect. He engraved a few portraits, which are among the best of his prints. We have, among others, the following by him:

PORTRAITS.

Josephus Justinianus Benedicti Filius; Mich. Natalis, fec.
Jacob Catz, Pensionary of Holland, and Poet.
Eugene d'Alamond, Bishop of Ghent.
Maximilian Emanuel, Elector of Bavaria; *after J. Sandrart.*
Frederick, Count of Merode.
Ernestine, Princess de Ligne; *after Vandyck.*
The Marquis del Guast, with his mistress represented as Venus; *after Titian.*

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Raffaelle.*
The Virgin and infant Jesus, with St. Joseph seated behind, leaning his head upon his hand; *after A. del Sarto.*
The Holy Family; *after N. Poussin.* The first impressions are before the nudity of the child was covered with linen.
St. Paul taken up into Heaven; *after the same.*

The Holy Family, with angels presenting flowers; *after S. Bourdon.*
The Marriage of St. Catherine; *after the same.*
The Virgin holding the infant Christ, who is sleeping, with St. John by her side; *after the same.*
The first impressions are before the bosom of the Virgin was covered with linen.
St. Bruno at prayer; *after Bertholet Flemael.*
The Assembly of the Carthusians; in four sheets; *after the same.*
Mary washing the Feet of Christ; *after Rubens.*
The Last Supper; *after Diepenbeck.*
St. Francis with a Lamb; *after the same.*

NATOIRE, Charles. A French painter and engraver, born at Nismes in 1700. He was a scholar of Francis Le Moine, and after the death of that master was employed to finish the works he left imperfect. His principal works at Paris are the pictures he painted for the chapel of *Les Enfans Trouvés,* which are now much damaged. He was appointed Director of the French Academy at Rome, where he died in 1775, aged 75. We have a few etchings by Natoire, executed in a free spirited style; they are from his own designs. Among others are the following:

The Crucifixion, with Mary Magdalen at the foot of the Cross.
The Adoration of the Magi.
The Martyrdom of St. Fereol.
Two, of the Sports of Children.
Spring and Winter; etched by *Natoire,* and finished with the graver by *P. Aveline.*

NATTIER, John Mark. A French artist, born at Paris in 1685. He chiefly distinguished himself as a portrait painter, in which he was much employed, and became a member of the Academy at Paris. He made the designs for the engravings of the Luxembourg Gallery, painted by Rubens. He died in 1776, aged 82.

NAVARETTE. See Mudo El.

NAVARO, Juan. This Spanish engraver is stated by Strutt to have resided at Seville about the year 1598. He engraved several frontispieces for books, which are executed with the graver in a very indifferent style.

NAZZARI, Bartolomeo. According to Tassi, this painter was born in the territory of Clusane, in the Bergamese state, in 1699, and was first a scholar of Angelo Trevisani at Venice. He afterwards studied at Rome, under Benedetto Luti and Francesco Trevisani, and became a reputable painter of history and portraits, but particularly excelled in the latter, in which he was much employed at the different courts in Germany. One of the most esteemed of his historical pictures is a Holy Family, with St. Anne, at Pontremoli. He died in 1758, aged 59.

NEALE, Thomas. An English engraver, who flourished about the year 1650. He resided in London, where he etched the portrait of Bindo Altoviti, *after Titian.* It is executed in the style of Gaywood, and possesses considerable merit. Strutt conjectures that he had a share in engraving the plates for the octavo edition of Ogilby's Fables. If this should be the fact, they afford no favourable specimens of his talents.

NEBBIA, Cesari. This painter was born at Orvieto about the year 1536, and was the ablest scholar of Girolamo Muziano, whose style he adopted, and assisted him in the considerable works he executed for Gregory XIII. in the Vatican, and in the Capella Gregoriana. He was himself employed by his successor Sextus V. in superintending the works undertaken by order of that Pontiff, in the palaces of St. John of Lateran, and Monte Cavallo, in the library of the Vatican, and in the Scala Santa, in which he was assisted by Giovanni Guerra da Modena. He painted several pictures for the churches in Rome, which are particularly noticed by Baglione, of which the most considerable are the Resurrection, in S. Giacomo degli Spagnuoli; some subjects of the life of the Virgin, painted in fresco, in the Capella Borghese, in S. Maria Maggiore; and the Crowning of the Virgin, in S. Maria de Monti. Though Cesari Nebbia possessed a ready invention and uncommon dexterity of hand, he is very inferior to Muziano in the grandeur of his style and the dignity of his characters. He died at Rome about the year 1614.

NECK, John van. This painter was born at Naarden in 1636. He was the son of a physician, who destined him to his own profession, but yielded to the marked disposition his son evinced for the art, and placed him under the tuition of Jacob de Backer, an eminent painter of history and portraits, whose style he followed with great success. Houbraken speaks of his talents as an historical painter in the most flattering terms, and particularly commends a picture by him representing the Presentation in the Temple, in the French church at Amsterdam, which is finely composed and correctly drawn. He was still more successful in painting subjects of the Fable, in which he discovers a perfect acquaintance with the nude, and his female figures are designed with an elegance and taste unusual in his country. He was also an eminent portrait painter, in which he was very extensively employed. He resided chiefly at Amsterdam, where he died in 1714, aged 78.

NEE, Denis. A French engraver, born at Paris about the year 1732. He was a pupil of J. P. Le Bas, and has engraved several plates in the neat style of that artist, with considerable success. Among others, he executed several vignettes for Ovid's Metamorphoses, published at Paris, and engraved several landscapes, after A. Vande Velde, and other Dutch masters. We have also the following by him:

Several Views in Switzerland; *after Chatelet.*
The Massacre of St. Bartholomew; *after Gravelot.*
Three Views in Martinique; *after the Chevalier d'Epernay.*
Benjamin Franklin; *after Charmontel.*
A View of the City of Lyons; *after Lallemand.*
The Environs of Frascati; *after the same.*
A View of Tivoli; *after the same.*

NEEF, or Neefs, Peter, the elder. This artist was born at Antwerp in 1570, and was a scholar of Henry Steenwyck the elder. He painted similar subjects to those in which his instructor had acquired much celebrity, representing the interiors of churches and temples, which he finished with a precision and a neatness of pencil that is altogether surprising. His knowledge of perspective was so correct, that he would exhibit in the small space of a cabinet picture the most vast and magnificent gothic edifices, in which

the beholder is deluded into a belief in the reality and immensity of the space the building represents. Every ornament of the architecture, and the various decorations of the churches are designed with the utmost correctness, and touched with a delicacy that is inimitable. To avoid the monotony almost inseparable from such a subject, in which the regularity of lines, and the uniformity of tints would appear cold and insipid, he introduced, with infinite art, a variety of objects, to animate and diversify the scene, and by a judicious management of the chiar-oscuro, he gave a lively and pleasing effect to what in less able hands would have been tame and uninteresting. He frequently represented these objects by torch light, in which the degradation is managed with singular skill, and they are perhaps the most picturesque and the most desirable of his works. Peter Neefs was not successful in the design of the figure, and some of his pictures have the additional recommendation of being decorated with those of the elder Teniers, John Breughel, and others.

NEEF, or NEEFS, PETER, the YOUNGER. He was the son and scholar of the preceding artist, born at Antwerp about the year 1600. He painted similar subjects to those of his father, but they are greatly inferior, both in the neatness of the finishing and the correctness of the perspective.

NEEF, or NEEFS, JAMES. A Flemish engraver, born at Antwerp about the year 1630. It is probable that he was of the same family with the two preceding artists. He distinguished himself, with several of his contemporaries, by the plates he engraved after Rubens, Vandyck, and the other celebrated painters of the Flemish school. His plates are principally executed with the graver, which he handled with great facility. His drawing, without being incorrect, is stiff and mannered, and the expression of his heads is occasionally *outré* and extravagant. His best prints are, however, justly esteemed. The following are his most esteemed works:

PORTRAITS.

Gaspar Nemius, Bishop of Antwerp; *after Gerard Segers.*
John Tollenario, Jesuit; *after P. Fruytiers.*
Francis Snyders, Painter; *after Vandyck.*
Anthony de Tassis, Canon of Antwerp; *after the same.*
The Marchioness of Barlemont, Countess d'Egmont; *after the same.*
Josse de Hertoghe; *after the same.*
Martin Ryckart, Painter; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

The Fall of the Angels; *after Rubens.*
The Meeting of Abraham and Melchisedec; *after the same.*
The Crucifixion, with the Virgin and St. John; *after the same.*
St. Augustine; *after the same.*
The Martyrdom of St. Thomas; *after the same.*
The Judgment of Paris, and the Triumph of Galatea, called the Ewer of Charles I.; *after the same*; scarce.
Christ and the Six Penitents; *after Gerard Segers.*
Job and his Wife; *after the same.*
The Martyrdom of St. Lievin; *after the same.*

Christ appearing to Magdelen; *after Gerard Segers.*
Christ brought before Pilate; *after J. Jordaens.*
The Satyr, with the Peasant blowing Hot and Cold; *after the same.*
St. Roch interceding for the Persons attacked by the Plague; *after Erasmus Quellinus.*

NEER, Arnold Vander. This eminent painter was born at Amsterdam in 1619. It is not known by whom he was instructed, but he distinguished himself in a peculiar but interesting style. He excelled in painting views in Holland by moonlight, representing groups of cottages or fishermens' huts on the banks of a river or canal with boats and figures. The moon, "rising in clouded majesty," or from her lustrous height, sheds her silvery beams on every object, and their light, reflected by the respondent glittering of the water, produces the most fascinating and picturesque effect. Vander Neer was a perfect master of the chiar-oscuro. He occasionally painted pictures of sun-set, and in the glowing richness and harmony of his colouring, he sometimes approaches the excellence of Rubens and Rembrandt. He was not less successful in painting winter pieces, with figures amusing themselves on the ice, in which he is only surpassed by the admirable productions of Albert Cuyp. He died in 1683, aged 64.

NEER, Eglon Hendrick Vander. He was the son of Arnold Vander Neer, born at Amsterdam in 1643, and received his first instruction from his father, but his taste leading him to a different branch of the art, he was placed under the care of Jacob van Loo, a painter of history and portraits at Amsterdam. When he was twenty years of age he went to Paris, where he passed four years, and painted some small portraits and domestic subjects, which were generally admired. On his return to Holland he attempted some historical and fabulous subjects, which have little to recommend them, but delicacy of colour and careful finishing. He was more successful in his pictures of conversations and gallant subjects, which are tastefully composed and correctly drawn, in which he appears to have imitated the style of Terburg and Netscher. His pictures of this description are justly held in high estimation; they are very highly finished, and though less mellow and harmonious than those of Metzu and Mieris, they are well coloured, and touched with great delicacy. Eglon Vander Neer has the credit of having been the instructor of Adrian Vanderwerf, and his portrait by himself is honoured with a place among the illustrious painters in the Florentine Gallery. He was for some time employed by the Elector Palatine at Dusseldorf, where he died in 1703, aged 64.

NEGRI, Pier Martire. This painter was a native of Cremona, and flourished about the year 1600. According to Zaist, he was a disciple of Giovanni Batista Trotti, called Il Malosso, and distinguished himself as a painter of history and portraits. He afterwards studied at Rome, and was received into the Academy of St. Luke. In the church of the Hospital, at Cremona, is an admired work by this master, representing Christ restoring Sight to the Blind; and, according to Lanzi, a finer picture of St. Joseph, at the Certosa at Pavia.

NEGRONE, Pietro. This artist was a native of Calabria, born about the year 1495. According to Dominici, he was a disciple of Giovanni Antonio d'Amato, and also studied under Marco Calabrese. At Naples, in the church of S. Maria Donna Romata, are two pictures by this master, representing the Adoration of the Magi, and the Scourging of

Christ, painted in the year 1541. And in the church of S. Agnello a picture representing the Virgin Mary and infant Christ in the clouds, with a glory of angels, and below St. Catherine, St. Gerome, and St. Onofrio. He died in 1565, aged about 70.

NELLI, Suor Plautilla. According to Lanzi, this lady was of a noble family, born at Florence in 1523. Without any other assistance than the study of some designs of Fra. Bartolomeo di S. Marco, of which she was in possession, she acquired a respectable talent as a paintress. She became a religious of the Dominican convent of St. Catherine at Florence, and painted for their church a Descent from the Cross, which is said to have been from a design by Andrea del Sarto, and a picture of the Adoration of the Magi, a work of great merit, of her own composition. She died in 1588, aged 65.

NELLI, Niccolo. This artist was a native of Venice, and flourished about the year 1568. From the style of his engraving, he is supposed to have been a disciple of Marco da Ravenna. He engraved an architectural frontispiece, with figures, for a book of plans and views of the most illustrious cities and fortresses in the world, published in 1568. It is inscribed *Nicolo Nelli Veneziano, f.* The figures are well drawn, and the print is executed with considerable ability. Strutt observes, that many of the prints without marks, of the above date, particularly those which bear a resemblance to the works of Marco da Ravenna, may be attributed to this engraver.

NERONI, Bartolomeo. This painter was a native of Siena, and flourished about the year 1573. He was a disciple of Giovanni Antonio Razzi. He painted history, but was more celebrated for his perspective and architectural views. At the Osservanti at Siena is a Crucifixion, with a great number of figures; and in the church of the Derelitte, a Descent from the Cross, which is painted entirely in the style of his master.

NES, or Nees, John Van. He was born at Dort about the year 1600, and was a scholar of Michael Mirevelt. By the advice of his instructor he travelled to Italy, and studied some time at Rome and at Venice. On his return to Holland he painted some historical pictures, which were deservedly admired; and he would probably have distinguished himself in that branch of the art, had not the general demand for his portraits, which he painted in the fine style of Mirevelt, induced him, for the sake of emolument, to devote himself entirely to portrait painting, in which, to a perfect resemblance, he added dignity of character, and a chaste and vigorous colouring. He died in 1650.

NETSCHER, Gaspar. According to d'Argenville, this painter was born at Prague in 1636; but Descamps, who follows the authority of Houbraken, asserts that he was born at Heildelberg, in 1639. His father was a sculptor, and an engineer in the Polish service, who died when he was only two years of age, leaving a widow with three children, of which Gaspar was the youngest. The calamities of war obliged her to fly from Germany, and make the best of her way towards Holland. Two of her children perished with hunger on the road, and she arrived at Arnheim in Guelderland in a state of the utmost wretchedness. An opulent physician, named Tullekens, compassionated her miserable situation, took the young Netscher under his protection, and brought him up as his own son. He educated him with the intention of his following the medical profession, but his genius strongly inclining to the art of painting, it was judged best to

give way to it; he was in consequence placed under a painter of dead game and still-life, with whom he did not remain long, as these were not subjects in which he was ambitious of excelling. He became a disciple of Gerard Terburg, whose style, and the beauty of his pencil, were more congenial to his taste, and his progress under that master was so extraordinary, that in a few years his pictures were held in nearly as high estimation as those of his instructor. On leaving the school of Terburg, he determined to visit Italy, and with that intention embarked at Amsterdam for Bourdeaux, where he was induced to remain some time, by the encouragement he received on his arrival, as a painter of portraits. His intended journey was perhaps more effectually interrupted by an attachment he conceived for the niece of the person at whose house he lodged, who he married. This union prevented his proceeding to Italy, and he returned to Holland, where his talents promised him a more certain establishment. The pictures of Netscher usually represent domestic subjects and conversations, which are treated with a delicacy of pencilling and a lustre of colour, that remind us of the exquisite productions of Francis Mieris and Terburg. His design is more correct than that of the latter painter, and his compositions are arranged with more taste. His touch is spirited, yet mellow, and, like his instructor, he particularly excelled in painting white satin, silk, ermine, &c. which are represented with a fidelity approaching to illusion. He sometimes painted historical and fabulous subjects, but they are not the most esteemed of his works; he was more successful in portraits of a small size, in which he was much employed. He is said, in the Anecdotes, to have visited England by the invitation of Sir William Temple, in the reign of Charles II. but did not remain long here. Among other persons of distinction, he painted the portrait of Lord Berkeley of Stratton and his lady, dated 1676. He died at the Hague in 1684.

NETSCHER, Theodore. He was the son and scholar of the preceding artist, born at Bourdeaux in 1661. At the age of eighteen he visited Paris, under the protection of Count Davaux, who had been ambassador from France to Holland, by whom he was recommended, and received great encouragement as a portrait painter, during a residence of twenty years. The love of his country induced him to return to Holland; he fixed his residence at the Hague, and was employed by the principal personages of the court. The states of Holland having determined to send to England six thousand auxiliary troops at the time of the rebellion in 1715, Netscher had interest enough to be appointed paymaster, and came to this country in that capacity, where he resided six years, and met with great encouragement as a portrait painter. This circumstance is related by M. Descamps with an appearance of precision and plausibility that entitle it to our credit, although it is remarkable, that his being so long in England, and so extensively employed here, should have escaped the notice of the noble author of the Anecdotes. He is said to have returned to Holland in 1722, where he died in 1732, aged 71.

NETSCHER, Constantine. This artist was the younger son of Gaspar Netscher, born at the Hague in 1670. He learned the first principles of art from his father, but when he had reached the age of fourteen, death deprived him of the advantage of his instruction. It does not appear that he studied under any other master, but contented himself with consulting the pictures, sketches, and drawings left by his father, and by an assiduous and constant imitation of them, he became an expert and successful follower of his style.

He was very extensively employed in painting portraits, and was encouraged by the principal personages of his time. Among his other protectors, were the families of Wassenaer and Duivenvoorden, whose portraits he painted, with those of the Earl and Countess of Portland. Descamps reports, that the Earl used every persuasion to prevail on him to visit England, which he declined, on account of the infirm state of his health. His talents were not confined to portraits, he occasionally painted domestic subjects and conversations; but in these he was very inferior to Gaspar. He was received into the society of painters at the Hague in 1699, of which he was afterwards appointed the director. His best works are his portraits, in which he possessed a talent infinitely calculated to secure success to an artist in that branch. To a faithful resemblance, he united the most flattering and favourable representation of his model, particularly in his portraits of women, which are gracefully designed and delicately coloured. He died in 1722, aged 52.

NEVE, Francis de. He was born at Antwerp about the year 1627, and for some time studied the works of Rubens and Vandyck. He afterwards visited Rome, where he resided some years, and on his return to his native country gave proof of considerable ability as a painter of history; but he afterwards distinguished himself more as a painter of what are called heroic landscapes, with subjects from history or the fable, in which he exhibits the fertility of his genius, and the refinement of his taste. We have by this artist several etchings, executed in a slight, but very masterly style. They are embellished with figures, correctly drawn and ingeniously grouped.

NEVEU, Matthew. This painter was born at Leyden in 1647, and was first a scholar of Abraham Toren Vliet, but he had afterwards the advantage of being instructed by Gerard Douw. He painted domestic subjects and conversations, in the highly finished style of that painter, which, though inferior to the extraordinary productions of Douw, are correctly drawn, and well coloured. Houbraken highly commends a picture by Neveu at Amsterdam, representing the works of Mercy, a composition of a great number of figures, ingeniously grouped, the heads full of character and expression. His works are principally confined to Holland, where they are justly esteemed. He died in 1721, aged 74.

NEURAUTTER, A. A German engraver, who resided at Prague about the year 1715. He engraved a set of figures, entitled *Statuæ Pontis Pragensis,* published in that year. They are executed with the graver, in a laboured formal style, with more finish than taste.

NEWTON, Edward. The name of this engraver is affixed to a portrait of William Tansur, the musician, published with his *Melodia Sacra.* It is inscribed *E. Newton, j. ad vivum, f.*

NEWTON, James. This English engraver was probably a relation of the preceding artist. He resided in London about the year 1778. We have, among others, the following prints by him:

PORTRAITS.

Sidney Parkinson, Draftsman on board of the Endeavour, Capt. Cook.
William Newton, Clerk of the Works at Greenwich Hospital.
Edward Sargeant, Secretary to the Protestant Association in 1780.

LANDSCAPES.

Two Views in Italy; *after Marco Ricci.*
A Landscape, with Cattle passing a River; *after Claude.*
The Herdsman, a pastoral Landscape; *after Zucarelli.*

NICCOLO, DEL ABATI. See ABATI.

J. Nichols
Painted 1738
View of Stocks market
another -

NICHOLS, SUTTON. An indifferent English engraver, who resided in London about the year 1710. He was chiefly employed by the booksellers, for whom he executed a considerable number of plates. His best prints are slight etchings of shells, and other trifling subjects; when he made use of the graver, his productions were miserably deficient both in execution and drawing.

NICOLAI, G. D. C. This artist resided at Vienna about the year 1760. Conjointly with A. J. Prenner, he executed part of the plates from the pictures in the grand gallery at Vienna, which were published in four sets in folio.

NICOLE, D. The name of this artist is affixed to a set of views slightly etched, in the style of a painter. They are marked with a monogram, composed of a W. and an R. joined thus WR., which probably are the initials of the designer.

NICOLET, BENEDICT ALPHONSIUS. A Swiss engraver, born at St. Imer, in the bishopric of Basle, in 1740. He went to Paris when he was young, where his first performances were some plates engraved in conjunction with Longueil, after the marines of Vernet. He also engraved several of the plates which embellished the *Voyage Pittoresque du Royaume de Naples,* by the Abbé de St. Non. The following are esteemed his best prints:

PORTRAITS.

Noel Hallé, Painter to the King. 1775; *after Cochin.*
Thomas Le Sueur, Professor of Mathematics at Rome; *after the same.*
Francis de Paul Jacquier, Professor of Mathematics; *after the same.*
Nicholas de Monthonon; *after the same.*

VARIOUS SUBJECTS.

St. Apollonia; after the picture by *Guido;* in the Orlean's collection.
Milo Crotoniate; *after Giorgione;* the same.
Susanna and the Elders; *after Deshais.*
A View of Naples; *after Vernet.*
A Shipwreck; *after the same.*
A View of the Interior of the Church of St. Januarius at Naples; *after Depres.*

NIEULANT, William van. This painter was born at Antwerp in 1584. After being instructed in the first principles of the art by Roland Savery, he went to Rome, where he became the scholar of Paul Bril, under whom he studied three years, and for some time followed the style of that master; but he afterwards adopted one more bold and expeditious. On his return to Holland he established himself at Amsterdam, where he was much employed in painting views of the ruins of ancient architecture in the vicinity of Rome, from the designs he had made during his residence in Italy. His buildings are drawn with exactness and precision, and his colouring is bold and effective. William van Nieulant has etched several plates of landscapes and ruins, from his own designs, and from those of Paul Bril. They are executed in a free spirited style, and are occasionally assisted with the graver. Among others, we have the following by him:

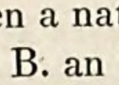
A Landscape, with ruins, and figures representing the Merciful Samaritan; *P. Bril, inv. G. Nieulant, fecit.*
A Mountainous Landscape, with Tobit and the Angel; *the same.*
Two Views of the Sea Coast; *the same.*
Three Views of Ruins in and near Rome; *Guil. Nieulant.*
A large Print, representing three Bridges on the Tyber, and part of the City of Rome; in three sheets, inscribed, *Guilielmus van Nieulant, fecit et excud. Antverpiæ.* 1600.

NIKKELEN, John van. This artist was born at Haerlem in 1649. His father was an obscure painter of perspective views, and the interiors of churches, who instructed him in the first principles of design. He did not pursue the same branch of art, but applied himself to landscape painting, in which he acquired considerable reputation. He passed some time at the court of the Elector Palatine, for whom he painted several pictures, and was afterwards made painter to the Prince of Cassel. He died in 1716, aged 67.

NILSON, John Elias. A German miniature painter and engraver, born at Augsburg in 1721. He engraved several portraits of eminent persons, which are executed in a stiff formal style. Among others are the following:

PORTRAITS.

Clemens XIII. Pontif. Max.; *Nilson, inv. et fec.*
Petrus III. Russorum Imperator.
Catherina Alexiewna, Russorum Imperatrix.
Stanislaus Augustus, Rex Pol.

NIMECIUS, Balthasar Meneius. He was an indifferent engraver on wood, and is said to have been a native of Saxony. Professor Christ attributes to him a monogram composed of a B. an M. and an N., thus . He sometimes used the initials only.

NIMEGUEN, Elias van. He was born at Nimeguen in 1667, and was taught the first elements of the art by his elder brother, who was an indifferent painter of flowers and portraits; but on the death of his instructor, when he was little more than fourteen years of age, he resolved to dispense with further assistance, and applied himself to an assiduous study of nature. By an indefatigable attention to his profession, he became a tolerably correct designer of the figure, and acquired a competent acquaintance with perspective and architecture. He also excelled in painting landscapes and flowers. His principal occupation was ornamenting the ceilings and saloons of the principal

mansions in Holland, with emblematical and historical subjects, embellished with bas-reliefs and other accessories. His talents recommended him to the patronage of the Princess of Orange, who employed him in adorning the apartments of her different palaces, where he was occupied several years. He possessed a ready invention, and his continual practice gave him great promptness and facility in his execution; his colouring is clear and agreeable, and his style was happily adapted to the decorative department, to which he devoted himself. He died in 1745, aged 78.

NIMEGUEN, Tobias van. He was the younger brother of the foregoing artist, born at Nimeguen about the year 1670. His technical education was similar to that of Elias van Nimeguen; and he pursued the same branch of the art, in which he gained considerable reputation. Tobias was invited to the court of the Elector Palatine, in whose service he remained till his death.

NINFE, Cesare. Zanetti mentions this Venetian among the imitators of Tintoretto, of whom he is supposed to have been a disciple. He possessed the readiness of invention, and the facility of hand, for which that painter was remarkable, and was an excellent colourist, though deficient in design.

NINNO, Juan de Guevara. See Guevara.

NIXON. An English engraver, who flourished about the year 1750. His best prints are small portraits, which he executed in a surprisingly neat style, in which the faces are entirely finished with dots. Among others we have the following by him:

PORTRAITS.

Frederick, Prince of Wales.
William Augustus, Duke of Cumberland; two plates.
Archbishop Tillotson.
John, Earl of Granville.

NOBLESSE. According to Basan, this artist was a native of France, and resided at Paris, where he died at an advanced age in 1730. He excelled in drawing with a pen, and appears to have formed his taste by studying the works of Callot. He etched a few small landscapes, which are executed in the neat and spirited style of that master.

NOBLET. This artist is noticed by Mr. Strutt as an indifferent engraver of vignettes, and other book ornaments, to which his labours were confined.

NOBLIN, H. An indifferent engraver of portraits, who flourished about the year 1680. Among others, we have by him a head of Cardinal Howard.

NOCHER, J. E. A French engraver who resided at Paris about the year 1760. He was a pupil of Stephen Fessard, and has engraved several book-ornaments, and a few portraits; among which is that of J. J. Rousseau.

NOGARI, Paris. He was born at Rome, and flourished during the pontificate of Gregory XIII. He imitated the manner of Raffaello da Reggio, and was employed in the

library of the Vatican. He also painted several pictures for the churches, both in oil and fresco. In the church della Madonna de Monti, in the chapel della Pietá, is a picture by this master representing our Saviour bearing his Cross; in S. Spirito in Sassia, the Circumcision; and in the Trinitá de Monti, the taking down from the Cross. He died at Rome at the age of 65.

NOLLET, Dominick. This painter was born at Bruges in 1640, and was a scholar of Jacob van Oost the elder. He painted history, but was more distinguished as a painter of landscapes, battles, and sieges. His talents recommended him to the patronage of Maximilian, Duke of Bavaria, the governor of the Low Countries, who appointed him his principal painter. He was made a member of the society of painters at Bruges in 1687. His landscapes are painted in a grand style, and his figures and horses are correctly drawn, and touched with freedom and spirit. There is great similarity between his pictures and those of Vander Meulen, to which they are little inferior. In the church of the Carmelites at Bruges is an altar-piece representing St. Louis embarking for the Holy Land. There are several of his battle pieces and landscapes in the collections in Flanders. He died in 1736, at the advanced age of 96.

NOLLI, Carlo. An Italian engraver, who resided at Naples about the year 1760. He was employed in the plates engraved by command of the King of the Two Sicilies, of the Antiquities discovered at the Herculaneum.

NOLLIKINS, Joseph Francis. This painter was born at Antwerp in 1706. He came to England when he was young, and was for some time a scholar of Peter Tillemans. He painted landscapes and domestic subjects, and was much employed in copying the works of Watteau, and the architectual views of Giovanni Paolo Pannini. Lord Cobham employed him in several ornamental works at Stowe; and he was also patronised by the Earl of Tilney. He died in London in 1748, aged 42.

NOLLIN, or Nolin, J. B. A French engraver, who flourished about the year 1687. He studied in Italy, where he executed some plates *after An. Caracci, Nic. Poussin,* and other masters. He engraved several of the prints in a work entitled, *Les vues, plans, coupes, se elevations de Versailles.*

NOLPE, Peter. A Dutch painter and engraver, born at the Hague in 1601. Of the works of this artist as a painter little is known; but we have several prints by him which evince the hand of the master. His plates are usually executed with the point, and finished with the graver, which he handled with considerable ability. It is to be regretted that he is not more correct in his drawing, and that his light and shadow is not conducted with more intelligence. His best productions are his landscapes, which are engraved in a bold, free, and masterly style. He usually signed his prints with his name at length, joining the initials P and N together, thus, ℕ. or 𝒩., and in a few instances with the cipher only. The following are esteemed his best works:

The Portrait of John Adler Salvius, Swedish Minister Plenipotentiary.
A set of eight Cavaliers; etched, scarce.
A set of eighteen etchings of Beggars; in the style of *P. Quast.*
St. Peter delivered from Prison; *after J. V. Vucht.*

Judith and Thamar, in a large landscape; *from his own design.* The same figures were afterwards introduced into another landscape, of a smaller size.
The broken Dyke; *from his own design.* The fine impressions of this print are very scarce; it is one of his most esteemed plates.
Daniel in the Den of Lions; *after Blancert.*
The Departure of King William from Holland to England, in 1660.
An Emblematical Print on the Marriage of the Prince of Orange with the Princess Mary of England.
A set of six Landscapes; *after Adrian van Nieuland;* fine.
A set of six Landscapes; *after R. Rogman;* fine.
Eight Months of the Year; *Peter Nolpe, fec. et exc.;* fine.
The Prophet Elias speaking to the Widow of Sarepta.
St. Paul, the Hermit, fed by an Eagle in the Desert; *after Peter Potter.*
The Cavalcade made in 1638 by the citizens of Amsterdam, on the entry of Mary of Medicis into that city; *after C. Molyn;* a large print, in six sheets.

NON, Richard, Abbe de St. This distinguished author and amateur engraver was born at Paris in 1730. He has etched a variety of subjects, from his own designs and after other masters, and has engraved several plates in a style resembling washed drawings. He was the author of a considerable work published at Paris, in five volumes, folio, entitled, *Voyage pittoresque des Royaumes de Naples et de Sicile,* embellished with plates engraved by several of the most eminent French artists of the time, under his superintendance. Of his own engravings, the following are the most worthy of notice:

ETCHINGS FROM HIS OWN DESIGNS.

A set of six Landscapes, with rural occupations and amusements; oval.
A set of seven Landscapes and Cottages.
Six Views in Italy, with figures; in the style of *Sal. Rosa.*

ETCHINGS AFTER VARIOUS MASTERS.

Six Views in and near Rome; *after Robert.*
Six Views near Rome and Tivoli; *after Fragonard.*
Two Landscapes, with figures; *after Boucher.*
Two, a Village Festival, and a Cattle Market; *after Bernard.*
A Landscape, with a figure drawing; *after Berghem.*
A variety of Views and other subjects, in aquatinta; *after Boucher, Le Prince, Robert, Fragonard,* and other artists.

NOOMS, Renier. See Zeeman.

NOORDT, J. V. This engraver is mentioned by Mr. Strutt as an artist of great merit. He notices a spirited etching by him of a landscape, with ruins, executed in a broad masterly manner, with the figures designed in a superior style.

NOORDT, Cornelius. By this artist, who was probably a relation of the preceding engraver, we have his own portrait, executed by himself.

NORDEN, John. This English artist was an eminent engraver of topographical subjects. Anthony Wood conjectures, with great probability, that he was the author of

several tracts, which he enumerates, and thinks he was born in Wiltshire, about the year 1546. He was a commoner of Hart-hall, Oxford, in 1564, and took the degree of master of arts in 1573. He resided at Hendon, in Middlesex, was patronized by Lord Burleigh, and his son, Robert Earl of Salisbury, and was surveyor of the King's lands in 1614. His principal work, as an engraver, was his *Speculum Britanniæ,* or an Historical and Chorographical Description of Middlesex and Hertfordshire, with a frontispiece and maps. He also engraved a View of London, in 1603, with a representation of the Lord Mayor's Show, with a variety of habits.

NORISINI. See PARASOLE.

NOTHNAGEL, JOHN ANDREW. A German painter and engraver, born at Buch, in the principality of Saxe Cobourg, in 1729. He resided at Frankfort, where he acquired considerable reputation as a painter of landscapes, with merry-makings, in the style of Teniers; but he is more known as an engraver. His best productions are several heads and busts, in which he has imitated the style of Rembrandt with great success. The number of his plates amounts to about sixty, of which a descriptive catalogue was published at Frankfort in 1790, by H. S. Husgen.

NOTTI, GHERARDO DALLE. See HONTHORST.

NOUAL. The name of an engraver affixed to the portrait of Thomas Wilson, Bishop of Sodor and Man.

NOVELLANI, SIMONE. In conjunction with Francis Hogenbergh, this artist etched, in a coarse style, twenty-one plates, of *The pompous Funeral of Frederick II. King of Denmark,* published in 1592. He also etched several of the plates for *Braun's Civitates Orbis Terrarum,* published at Cologne in 1572.

NUNNEZ, PEDRO. A Spanish painter, born at Seville in 1614. He visited Rome, and is said to have been a scholar of Guercino. He was a reputable painter of history and portraits, and, according to Palomino, was one of the artists employed to paint the portraits of the kings of Spain, in the saloon of the theatre at Madrid; and painted some pictures for the church of the convent of La Merced. He was a correct designer, and a tolerable colourist, with a firm and vigorous execution. He died at Madrid in 1654, aged 40.

NUTTING, JOSEPH. An English engraver, who resided in London about the year 1700. He was principally employed by the booksellers. His best prints are his portraits, and they are more esteemed on account of their scarcity than for any merit they possess, in point of execution. Among others are the following:

PORTRAITS.

Charles I. with the persons who suffered in his cause.
Mary Capel, Duchess of Beaufort; *after Walker.*
Matthew Mead, father of Dr. Mead.
Sir John Cheke.

Lucius Cary, Viscount Falkland.
Robert Pierpont, Earl of Kingston.
George St. Loo, Commissioner for the Navy; scarce.
Henry Sacheverel, D. D.
John Locke.
Aaron Hill.
G. Parker, the Almanack maker.
Johannes Jacobus Scheuchzerus; *after Melchior Fusslinus.*
William Elder, Engraver; *after Faithorne.*

NUVOLONE, Panfilo. This painter was a native of Cremona, and flourished about the year 1608. He was one of the ablest disciples of Gio. Batista Trotti, called Il Malosso, and painted history in the style of that master. In the church of the monastry of S. S. Dominico and Lazzaro, at Milan, is one of his principal works, representing the Rich Man and Lazarus: and in the cupola of the church of La Passione, the Assumption of the Virgin.

NUVOLONE, Carlo Francesco. He was the eldest son of Panfilo Nuvolone, born at Milan in 1608, and received his first instruction from his father, but was afterwards a scholar of Giulio Cesare Procaccini. He abandoned the principles of that master to imitate the works of Guido Rheni, and some of his pictures, particularly those of the Virgin, approach so near to the elegant and graceful style of that master, that he acquired the appellation of the Guido of Lombardy. In the church of S. Vittore, at Milan, is a fine picture by him of St. Peter's Miracle at the Gate of the Temple. There are many of his pictures in the public edifices at Parma, Cremona, and Piacenza. He also painted portraits with great success. In the year 1649, when the Queen of Spain visited Milan, he was selected to paint the portrait of her Majesty. He died in 1661, aged 53.

NUVOLONE, Guiseppe, called Il Panfilo. He was the younger brother of the preceding artist, born at Milan in 1619. With the possession of a fervid imagination, and great facility of hand, his works form a striking contrast with those of his brother. His compositions are copious, and the opposition of his light and shadow is conducted with intelligence and vigour. The pictures of Guiseppe Nuvolone are not confined to Lombardy. During a long life, he painted many altar-pieces for the churches at Brescia, and other cities, in the states of Venice. Lanzi mentions, as one of his best performances, his picture of St. Dominick resuscitating a dead Man, in the church dedicated to that Saint, at Cremona. The composition is grand, and the figure of the Saint dignified and expressive. Towards the latter part of his life his powers became languid and feeble, which is not extraordinary, as he continued to paint till his eighty-fourth year. He died in 1703.

NUVOLSTELLA, John George. A German engraver on wood, born at Mentz in 1594. He executed a set of cuts for Virgil's Æneid, and other poetical subjects; and also engraved some prints of the Holy Fathers, from the designs of Tempesta.

NUZZI, Mario, called Mario di Fiori. This painter was born at Penna, in the diocese of Fermo, in 1603, and was a scholar of Tommaso Salini, a flower painter of some

celebrity. He chiefly resided at Rome, where his pictures of fruit and flowers were held in the highest estimation, and were purchased at considerable prices. But from using something of a noxious quality in the preparation of his colours, his works soon lost their original freshness, and many of them have almost entirely perished. He died at Rome in 1673, aged 70.

O

O, Leon Henry Vander. A German engraver, who flourished about the year 1660. He executed a part of the portraits for Priorata's History of the Emperor Leopold, among which are the following:

James, Duke of York.
J. C. de Konigsmarch.
Gualter Leslie, Eq. Aur.
Pietro Strozzi.

OBREGON, Pedro de. A Spanish painter, born at Madrid about the year 1598. He was a disciple of Vincenzio Carducci, and proved a reputable painter of history, particularly in pictures of an easel size, of which there are several in the private collections at Madrid. Of his larger works, Palomino particularly notices his picture of the Trinity, in the refectory of the convent de la Merced, and the Immaculate Conception, in the church of Santa Cruz. He died in 1658, aged 60.

OCCHIALI, Gabriello. See Ferrantini.

OCHOA, Francisco. This Spanish painter was born at Seville in 1644, and was brought up in the school of Murillo, whose style he followed with so much success, that his works have been mistaken for those of his master, by the most intelligent judges.

ODAZZI, Giovanni. He was born at Rome in 1663, and studied for some time under Ciro Ferri, but afterwards was a scholar of Giovanni Batista Gaulli, called Baciccio. By aiming at the dispatch and celerity of his last instructor, without the possession of his powers, he proved but a feeble imitator of his style. Of his works at Rome, the most creditable are his picture of the Prophet Hosea, in St. John of Lateran; St. Bruno, in S. Maria dell Angeli; and an altar-piece, representing the Fall of Lucifer, in the church of the S. Apostoli. He possessed a prompt and commanding facility; but his design is occasionally negligent and incorrect. He died in 1731, aged 68.

ODDI, Mauro. This artist was born at Parma in 1639, where he was instructed in the first principles of the art. He went afterwards to Rome, where he studied six years,

under Pietro da Cortona. On his return to his native city his talents recommended him to the patronage of the Duchess of Parma, who employed him in ornamenting the ducal palace, and the villa di Colorno. He also painted some altar-pieces for the churches at Parma, Piacenza, and Modena. Mr. Strutt attributes to this artist the etchings marked with the cipher M+O.

ODERICO, Giovanni Paolo. This painter was of a noble family of Genoa, born in 1613. According to Soprani he was a scholar of Domenico Fiasella, and painted history with some reputation, but was more distinguished for his portraits, in which he particularly excelled. He was a correct and tasteful designer, and his colouring possessed both vigour and harmony. Of his historical works, the most esteemed is his picture of the Guardian Angel, in the church of the Padri Scolopi at Genoa. He died in 1657, aged 44.

ODIEUVRE, Michael. A French engraver and printseller, who resided at Paris about the year 1735. He etched and published in 1738 a set of portraits of illustrious personages, entitled, *Portraits des Personages illustres de l'un et de l'autre Sexe, recueillis et gravés par les soins de Michel Odieuvre, marchand d'estampes à Paris.*

OERI, Peter. A Swiss artist, born at Zuric in 1637. He is said by the biographer of the painters of that country, to have been a correct and tasteful designer, possessing a ready invention, and a spirited and graceful execution. After studying six years in Italy, he returned to Switzerland, where, probably for want of employment, he abandoned painting, to follow the occupation of a chaser and working goldsmith.

OESER, Frederick. A German painter and engraver, born at Presburg in 1717. He was sent when young to Vienna, where he frequented the Academy, and at the age of eighteen gained the principal prize. His talent was noticed and encouraged by an eminent sculptor, named Raphael Donner, who taught him to model, and acquainted him with the costume of the ancients. Dresden was at that time the residence of several artists of eminence, and in 1739 he visited that city, where his abilities procured him the esteem and friendship of the most distinguished artists and literati. He formed an intimate acquaintance with the celebrated Winkelman, who makes honourable mention of him in his first literary work, on the imitation of the works of the Grecian painters and sculptors. "These reflections," says that writer, "are the result of my conversations with my friend Oeser, the successor of the Theban Aristides, who sketches the soul, and paints to the mind." In 1764, he was appointed director of the Academy of painting, sculpture, and architecture at Leipsic. He settled in that city, and during a residence of many years, he painted many considerable works for the public edifices and the private collections, both in oil and in fresco. Some of his most considerable productions are in the church of St. Nicholas, at Leipsic. F. Oeser has etched a variety of plates from his own compositions and after other masters, which are executed in a free spirited style. Among many others are the following:

A variety of vignettes and frontispieces for books, ingeniously composed, designed, and etched by *F. Oeser.*

The Circumcision; *after G. Vanden Eeckhout.*

Saul and the Witch of Endor; *after Rembrandt.*
The Presentation in the Temple; *after the same.*
Cupid and Psyche; *after Guercino.*

He died at Leipsic in 1795, aged 78.

OESTEREICH, Matthew. A German designer and engraver, who resided at Dresden about the year 1750. We have several plates by this artist, etched in a bold, spirited style. His principal productions are a set of twenty-four caricatures, from the designs of *P. L. Ghezzi,* published at Dresden in 1750, entitled, *Raccolta dé XXIV. Caricature, disegnate colla penna dal celebre Cavaliere Ghezzi, conservate nel Cabinetto di sua Maesta il Re di Polonia, Matt. Oestereich.* These plates were republished at Potsdam in 1766, with the addition of eighteen others, from the designs of *Giovanni Batista Internari,* and others. He also engraved a set of forty plates from the drawings in the collection of Count de Bruhl, published at Dresden in 1752. Part of the plates from the pictures in the Dresden Gallery were engraved by Oestereich. He usually marked his plates with the monogram M.

OGGIONE, Marco da. See Uggione.

OLEN, Van. See Alen.

OLGIATI, Girolamo. An Italian engraver, who flourished about the year 1572. He formed his style of engraving by studying the works of Cornelius Cort, but his drawing is incorrect, and his heads want expression. Among other plates by him, is an arched print representing the Trinity, with a number of saints and angels, *after Federigo Zuccaro,* inscribed *Hieronymus Olgiatus, f.* 1572.

OLIVER, Isaac. This eminent miniature painter was a native of England, born in 1556. He is stated in the Anecdotes to have studied some time under Nicholas Hilliard, and to have afterwards received some instruction from Federigo Zuccaro. Vertue conjectured, from the variety of his drawings after the great masters, particularly from Parmigiano, that he visited Italy. In the particular branch of the art which he adopted, he has perhaps never been surpassed by any artist of any country, if we except a few of the smaller works of Holbein. The extraordinary productions of Giulio Clovio in miniature, however admirable, will not dispute his claim to that distinction, as he never painted portraits, and Oliver did little else. In our own country no artist can be said to compete with him, except Samuel Cooper, who lived in an age of greater facility, and had the advantage of studying and copying the works of Vandyck; and yet the boldness and freedom of his style scarcely compensates for the delicate fidelity and truth of nature which distinguish the best pictures of Oliver. His son Peter approached nearer than any other artist to the beautiful finishing of his father. The miniatures of Isaac Oliver are preserved with care in the cabinets of the curious. In the collection of Dr. Meade were some of his finest works, among which were a small portrait of himself; an admirable head, said to be of Mary Queen of Scots, which Zinck copied in enamel, and it is engraved in Jebb's collection; Queen Elizabeth; Henry, Prince of Wales; a full-length of Sir Philip Sydney; Ben Jonson, and others. His portrait of James I. served Rubens and Vandyck, when they had occasion to paint that monarch after his death.

Although he rarely designed historical subjects, a few of his drawings and miniatures of that description are noticed by Lord Orford, among which is a fine Magdalen, in the collection of Colonel Sothby; a head of Christ, formerly in the collection of Dr. Meade; and in Queen Caroline's closet at Kensington, are two capital drawings, one of the Murder of the Innocents, after *Raffaelle,* and the other the entombing of Christ, a composition of twenty-six figures. He died at his house in Blackfriars in 1617, aged 61.

OLIVER, Peter. He was the eldest son of the preceding artist, born in London in 1601, and was instructed in miniature painting by his father. He did not confine his talents to portraits, but was employed in copying in water colours several of the finest pictures in the collection of Charles I., and it appears by the catalogues of that monarch, and of James II. that there were thirteen historical miniatures in the royal collection, several of which are preserved in the palace at Kensington. At Burleigh is a picture by Peter Oliver, of Venus and Adonis, dated in 1631. One of his finest portraits is a picture of his wife, which was in the collection of the Duchess of Portland; it is doubted whether his father ever surpassed this excellent miniature. He died in 1660, aged 59. Vertue informs us that he etched some small historical subjects, but without specifying any of them.

OLIVER, John. This artist is said to have been the nephew of Peter Oliver. He was born in 1616, and was an eminent painter on glass, and practised that art until he was far advanced in years, as appears from the inscription on a painted window, executed by him, in Christ Church, Oxford, *J. Oliver ætat. sua* 84, *anno* 1700, *pinxit deditque.* The subject is the angel delivering St. Peter from prison; the drawing and execution are good, but the colouring in some parts is feeble. He is said to have engraved some plates of portraits and other subjects, some of which are etched, and others executed in mezzotinto; among which are the following:

PORTRAITS.

King James II. in mezzotinto.
Judge Jefferies, styled Earl of Flint.
Thomas White, Bishop of Peterborough.
John Woremberg, the Dutch Dwarf.

SUBJECTS.

A Boy sleeping, with a Skull by him; *after Art. Gentileschi.*
A View of Tangiers; *J. Oliver, fec.* 1676.
A View of the Hot Wells at Bath; *J. Oliver, fec. aqua forti.* 1676.

OLIVIERI, Domenico. This painter was born at Turin in 1679. According to Della Valle, he particularly excelled in painting drolls, fairs, and merry-makings, in imitation of the style of Peter van Laer, in which he displayed infinite humour and a talent for caricature, which has seldom been surpassed. In the gallery of the court of Turin were two of his most capital pictures, in one of which he has represented a fair, with an immense assemblage of figures, of quack-doctors, and groups of peasants, sporting or quarrelling, ingeniously composed, with an admirable variety of expression in the heads. Though chiefly employed in painting what are called *Bambocciate,* he was not incapable

of treading in the higher walk of historic painting, as appears in his picture of the Miracle of the Sacrament, in the sacristy of Corpus Domini, at Turin.

ONOFRIO, Crescenzio di. This artist was born at Rome about the year 1650. He was a scholar of Gaspar Poussin, and painted landscapes in the charming style of that master. He chiefly resided at Florence, where he was much employed by the court, and for private collections. We have several etchings by this painter of heroic landscapes, with figures, which are executed in a spirited and masterly style.

OORT, Lambrecht van. According to Descamps, this artist was born at Amersfort about the year 1520. He was a reputable painter of history, but was more celebrated as an architect. His principal residence was at Antwerp, where he was received into the Academy in 1547.

OORT, Adam van. This painter was the son of the preceding artist, born at Antwerp in 1557, and was instructed in design by his father. Born with a decided genius for the art, he would probably have reached an elevated rank among the greatest painters of his country, had he not become a slave to the most intemperate propensities, by which he degraded his talents and brutalized his disposition. His academy for some time was the most frequented at Antwerp, and he counted among his disciples several of the most eminent artists of the Flemish school; Rubens, Jordaens, Franck, and Van Balen, were of the number. His outrageous conduct disgusted, and drove from his seminary all his pupils, except Jordaens, who was induced to remain with him, notwithstanding the violence of his temper, and the depravity of his habits, by his attachment to his daughter, who he married. Van Oort was employed for several of the churches and public edifices in Flanders and Brabant, and in the early part of his life his compositions were studied, and his drawing tolerably correct; but his love of the art diminished as his excesses increased; and his latter pictures were the production of negligence and manner. It has been observed by Rubens, that Van Oort would have surpassed all the artists of his country, at the period at which he lived, if he had visited Rome, and if his talents had been exercised under more regular habits. He died at Antwerp in 1641, aged 84.

OOST, Jacob van, the elder. This eminent artist was of an ancient and opulent family of Bruges, born about the year 1600. It is not known under whom he studied, but in 1621 he painted an altar-piece for one of the churches in his native city, which excited the admiration and surprize of the contemporary artists. This flattering success, instead of inspiring him with ideas of consequence and self-sufficiency, only served to convince him of the necessity of an arduous prosecution of his studies, and he determined to visit Italy in search of improvement. On his arrival at Rome he contemplated the works of the great masters with the most attentive admiration, but those of Annibale Caracci were particularly the objects of his imitation; and during his residence in that capital he painted some pictures of his own composition, so entirely in the style of that distinguished artist, that they astonished the most intelligent judges. The love of his country induced him, though with regret, to leave Rome, after a sojourn of five years; and as his talents had given rise to the most sanguine expectation before his departure for Italy, his fellow citizens were impatient to witness how far they had been cultivated

by the advantages of travel and study. He was immediately loaded with commissions, and he was equally successful in altar-pieces, portraits, and pictures for private collections. During a long life he continued to be one of the most employed and most popular painters of his country. The number of altar-pieces he painted for the churches in Flanders, particularly at Bruges, is almost incredible, and proves the readiness of his invention, and the extraordinary facility of his hand. Van Oost is justly ranked among the ablest artists of the Flemish school. His first studies were the works of Rubens and Vandyck, and from their principles he acquired a freshness and purity of colouring, by which his works, both historical and portraits, are particularly distinguished. His compositions are studied and simple; following the example of the greatest masters, he avoided crowding them with figures unessential to his subject. In his design, and in the expression of his heads, he appeared to have always had in view the great style of Annibale Caracci. The back-grounds of his pictures are generally embellished with architecture, which he perfectly understood. Of his numerous works, the following are the most deserving of notice. In the church of St. Saviour, at Bruges, is a fine picture of the Nativity; and in the cathedral, one of his best productions, representing the Resurrection. But his most esteemed work is a taking down from the Cross, in the church formerly belonging to the Jesuits. He died in 1671, aged 71.

OOST, Jacob van, the younger. He was the son and scholar of the preceding artist, born at Bruges in 1637. After studying under his father, until he was twenty, he was sent to Rome for improvement, where he passed several years, and returned to Flanders an able and accomplished designer. After painting some pictures for the churches at Bruges, he established himself at Lisle, where are the greater part of his works. He painted history and portraits with great reputation, and was so eminent in the latter, that his partizans ventured to compare his pictures with those of Vandyck. His historical pictures, like those of his father, are admirably composed, and his design partakes more of the Roman than the Flemish school. In the church of St. Stephen, at Lisle, is a fine picture by him of the Martyrdom of St. Barbara; and in St. Saviour, the principal altar-piece, representing the Transfiguration, is considered one of his best performances. He died in 1713, aged 76.

OOSTERWYCK, Maria van. A celebrated paintress of flowers and fruit, born at Nootdorp, a small town near Delft, in 1630. She was the daughter of a clergyman, who encouraged the disposition she discovered for the art, by placing her under the tuition of John David de Heem, the most celebrated flower painter of his time. By the lessons of so able an instructor, and her attentive study of nature, in a few years she produced some pictures which approached to the beauty and delicacy of the works of de Heem. Her pictures of fruit, flowers, and still-life, found their way into the choicest collections; and she received commissions from many of the princes and sovereigns of Europe. The emperor Leopold engaged her to paint a picture for his collection, which was so much to his satisfaction, that he sent her the portrait of the Empress and his own, set with dimonds, as a mark of his approbation. William III. and Louis XIV. were among the most munificent patrons of this celebrated lady.

Maria van Oosterwyck may be deservedly ranked among the most successful imitators of nature in the particular branch of art to which she devoted herself. She grouped the flowers and fruit in her pictures with taste, and finished them with extraordinary neat-

ness and delicacy. Her colouring is fresh, clear, and transparent, and though every part is exquisitely finished, her touch is admirably adapted to the various objects she had to represent. Although she was indefatigable in the pursuit of her profession, from the uncommon care and attention with which she finished her works, her pictures are extremely scarce, and are held in high estimation. She died in 1693, aged 63.

OPIE, JOHN. This eminent English painter was born in the village of St. Agnes, about seven miles from the town of Truro, in Cornwall, in 1761. He was the son of a master carpenter, who was very desirous of bringing him up to his own business, but the love of drawing appears to have given an early bent to his inclinations, and as his propensity was supported by his uncle, who had instructed him in arithmetic, and the elements of the mathematics, his desire of becoming a painter gained an entire dominion over his mind, and nothing could divert him from adopting it as a profession. He now pursued his untutored studies with assiduity, and had already acquired some practice in portrait painting, when his self-taught talent was accidentally discovered by Doctor Wolcott, distinguished by the appellation of Peter Pindar, who at that time resided at Truro, and being himself a lover of the art, possessing a competent judgment, and some respectable paintings, interested himself in his advancement, encouraged him to proceed, and lent him some of his pictures to study and copy. By his assistance and recommendation, the talents of young Opie soon became celebrated through the county, and he met with considerable employment as a portrait painter. His earliest efforts, though not distinguished by taste or a graceful disposition of the figure, were extraordinary productions for an artist, reared in a situation remote and secluded from the advantages of academic study, or the animating collision produced by the collected emulation of contending fellow students. About the year 1777 he was introduced to Lord Bateman, who employed him in painting old men, beggars, &c. which he designed with uncommon vigour and great truth of expression. In 1780 he visited London, under the auspices of Dr. Wolcott, where his merit, and the extraordinary circumstances of his early technical life, became the objects of universal admiration. Commissions crowded upon him, his partizans were zealous in his praise, and for some time he was flattered with the most encouraging success.

The powers of Opie were not calculated to flatter the frivolity of fashion; he was not very attentive to the elegance or the graces of female attraction; and his portraits of men were rather distinguished by identity and truth, than by dignity of character. It was not long before the curiosity excited on his arrival in the metropolis in a great degree subsided, but as his talents were not confined to portraiture, he continued to meet with employment in painting domestic or rustic subjects, in which he was very successful. The great undertakings which took place at this time of the Shakspeare, by Messrs. Boydell; the illustration of English history, by Mr. Bowyer; Macklin's Poets and Biblical Gallerys; and the other enterprizes of the day, gave a new scope to the abilities of Mr. Opie in the higher department of historical painting. In all these he was much employed; and the pictures he painted on these occasions were amongst the most admired productions of the British school. It will not be judged necessary to particularize all those which were deserving of admiration; but perhaps his most popular performances were his pictures of the Murder of James I. of Scotland, the Death of Rizzio, Jeptha's Vow, the Presentation in the Temple, and Arthur supplicating Hubert.

The works of Mr. Opie are distinguished by a simplicity in the composition, masterly boldness of effect, uncommon strength though not dignity of character, and a faithful expression of individual nature. His best pictures possess, in an eminent degree, what is termed by artists breadth; and though they will be found deficient in elevation of character and grace of attitude, they invariably exhibit an appearance of truth and reality, which almost compensate for the absence of the more refined characteristics of elegance and taste. Few painters have shown so perfect an eye to the purity of colour; and in some of his works he appears to have emulated the harmonious toning of Rembrandt and Titian. His conduct of the chiar-oscuro is masterly and intelligent. Narrowed in his acquaintance with design, by the want of academic tuition, he was confined to copy with precision the model before him. He transmitted what he saw with fidelity to the canvas, and he seldom varied from it. There is little of the ideal to be found in his works; and it has been justly observed of him, that he rather bent his subject to the figure, than the figure to the subject. On Mr. Fuseli's appointment to the office of keeper to the Royal Academy, in 1806, he became a candidate for the vacant professorship of painting, and was elected. In that capacity he read four lectures at Somerset House, which, though immediately following the learned and luminous effusions of genius and erudition which had preceded him, bear very reputable testimony of the extent of his powers, and of his acquaintance with the theory of the art.

The estimable character of Mr. Opie, as an artist and as a man, has been so ably and so justly drawn by one of his co-academicians, that it is hoped the insertion of it will not be unacceptable. " Born in a rank of life in which the road to eminence is rendered infinitely difficult, unassisted by partial patronage, scorning with virtuous pride all slavery and dependence, he trusted alone for his reward to the force of his natural powers, and to well directed and unremitting study; and he demonstrated by his works how highly he was endowed by nature with a strength of judgment and originality of conception. His thoughts were always new and striking, as they were the genuine offspring of his own mind; and it is difficult to say if his conversation gave more amusement or instruction. The toils and difficulties of his profession were by him considered as matter of honourable and delightful contest; and it might be said of him, that he did not so much paint to live as live to paint. He was studious, yet not severe; he was eminent, yet not vain; his disposition so tranquil and forgiving, that it was the reverse of every tincture of sour or vindictive, and what to some might have the appearance of roughness of manner, was only the effect of an honest indignation towards that which he conceived to be error. How greatly have we cause to lament that so much talent, united to so much industry, perseverance, and knowledge, should have been prematurely snatched from the world, which it would have delighted with its powers, and benefited by its example." He died April 9, 1807, aged 46, and his remains were interred in St. Paul's cathedral, near those of Sir Joshua Reynolds.

OPSTAL, Gaspar James van. This painter was born at Antwerp in 1660. He painted history and portraits with considerable reputation, and there are several of his works in the churches in Flanders and Brabant. In 1704 he was employed by Marshal Villeroy to copy the celebrated altar-piece by Rubens, formerly in the cathedral at Antwerp, representing the Descent from the Cross, with the shutters, which he is said to have executed in a manner very reputable to his talents. He had perfectly imitated the freedom of touch, and the admirable colouring of the original. In the cathedral church at

St. Omer's is a picture by Van Opstal, representing the fathers of the church. His portraits are to be found in many of the private collections at Antwerp, and are highly esteemed.

ORAM, William. He was bred an architect, but taking to landscape painting, arrived at great merit in that branch, and was made superintendant of the Board of Works, by the interest of Sir Edward Walpole, who had several of his pictures and drawings.

ORAZZI, Niccolo. An Italian engraver, who flourished about the year 1760. He was employed to execute part of the plates for the *Antiquities of Herculaneum,* published by the authority of the King of the Two Sicilies.

ORBETTO, L'. See Turchi.

ORCAGNA, Andrea, called di Cione. According to Baldinucci, this old painter was born at Florence in 1329, and distinguished himself as a painter, a sculptor, and an architect. He was instructed in painting by his elder brother, Bernardo Orcagna. They painted in conjunction the frescoes in the Capella Strozzi, in S. Maria Novella, at Florence, representing Paradise and the infernal Regions. In the Campo Santo at Pisa there is a painting by Andrea Orcagna, representing the Last Judgment, in which, as was usual at that time, the figures were portraits; and Vasari reports that he placed his friends among the blessed, and his enemies among the reprobate. He painted in the dry hard style of the early period at which he lived, and was inferior to Giotto, both in his design and colouring. He died in 1389, aged 60.

ORIZONTE. See Bloemen.

ORLEY, Bernard van, or Bernard of Brussels. This painter was born at Brussels about the year 1490. He was sent to Rome when he was very young, where he entered the school of Raffaelle, and studied some time under that distinguished master. He was principally employed, after his return to Brussels, in painting cartoons for tapestry for the court. In these, Van Orley represented hunting parties of Charles V. and his nobles, in the forest of Soignes, which were composed and designed in a grand style. He also painted several altar-pieces for the churches, of which the most deserving of notice are a picture of the Nativity, in the church of St. Gery, at Brussels; and the Last Judgment, and the Seven Acts of Mercy, in the cathedral at Antwerp. His design, and the airs of his heads, bear a resemblance to the early works of Raffaelle, and his pictures are very highly finished. To give brilliancy and transparency to his shadows, he frequently painted on a gilt ground. He was commissioned by the Prince of Orange to paint a series of sixteen cartoons, for a suite of tapestry, for the palace at Breda, which were designed with a greatness of style worthy of the school in which he was educated. He died in 1560, aged 70.

ORLEY, Richard van. This artist was apparently of the family of Bernard van Orley. He was born at Brussels in 1652, and was instructed in the first principles of design by his father, Peter van Orley, an obscure landscape painter. He first applied himself to painting portraits in miniature; but being ambitious to distinguish himself in a higher

department of the art, he studied the design of the figure with great assiduity, and in a few years he became celebrated as a painter of historical subjects of a small size, composed and designed in a style that partook more of the Italian than the Flemish school. Richard van Orley also distinguished himself as an engraver, and has etched a variety of plates, many of which are from his own designs. The following are his principal prints:

The Fall of the Rebel Angels; *after Rubens.*
Bacchus inebriated, supported by Satyrs; *after the same.*
The Marriage of the Virgin and St. Joseph; *after L. Giordano.*
Vertumnus and Pomona; *from his own design.*
Twelve Pastoral subjects *from Guarini's Pastor Fido; the same.*
Part of a set of twenty-eight plates of subjects from the New Testament; *after the designs of John van Orley,* who etched the remainder himself.

ORLEY, John van. He was the younger brother of the preceding artist, born at Brussels about the year 1656. He painted history with some success, and was employed for some of the churches in the Netherlands. In the church of St. Nicholas, at Brussels, is a picture by him of St. Peter delivered from prison; and in the parochial church of Asch, between Brussels and Alost, is an esteemed picture of the Resurrection. In the Refectory of the Abbey of Dillighem is a large picture of the Adoration of the Magi, which is considered his best performance. He etched part of the plates of subjects from the New Testament, designed by himself, as mentioned above.

ORRENTE, Pedro. A Spanish painter, born at Montealegre, in Murcia, about the year 1560. He visited Italy, and was a scholar of Giacomo Bassano. He imitated the excellent colouring of his master, but his style of composing and designing bears no resemblance to that of Bassano. He was favoured with the protection of the Duke of Olivarez, who employed him in painting several pictures for the palace of the Bueno Retiro. Many of his works are in the churches and convents at Valentia and Cordova. In the cathedral at Toledo, over the door of the sacristy, is a fine picture by this master, representing Santa Leocadia coming out of the sepulchre; and in the chapel of Los Reyes Nuevos, in the same church, was a Nativity painted by him. The latter has been since removed into the royal collection: it is a grand composition, and is admirably painted. Another picture by this master holds a distinguished place in the King of Spain's collection, representing Orpheus playing to the brute creation. There are also in his majesty's possession four landscapes, which are much admired. He died at Toledo in 1642, aged about 82.

ORSI, Lelio, called Lelio da Novellara. This painter was born at Reggio in 1511. Having been banished from his native city, for some unknown reason, he established himself at Novellara, whence he acquired the appellation of Lelio da Novellara. From the similarity of his style to that of Coreggio, and the graceful airs of his heads, he has been supposed to have been a disciple of that distinguished artist, with whom he was a contemporary. That he studied attentively the works of the chief of the Lombard school, is evident from his having occasionally copied his pictures, of which one of the most remarkable is a fine copy of the famous Notte, by Coreggio, in the Casa Gazzola, at Verona. Others have stated him to have been a scholar of M. A. Buonaroti; but this tradition is suspected, although Tiraboschi asserts that he resided at Rome in the

time of Michael Angelo, where he painted some pictures for the churches. There were many of his fresco works in the churches at Reggio, and Novellara, which are now nearly all perished. He died in 1587, aged 76.

ORSI, Prospero. According to Baglioni, this artist was a native of Rome, and lived during the pontificate of Sixtus V. who employed him in the palace of St. John of Lateran, where he painted two of the ceilings, one representing Moses with the Children of Israel passing the Red Sea, a very considerable composition of many figures; the other, Jacob receiving the Blessing from Isaac. He was the particular friend of the Cavaliere Guiseppe Cesare d'Arpino, whose manner of painting he imitated. He died at Rome in the time of Urban VIII. aged 75.

ORSOLINI, Carlo. An Italian engraver, born at Venice about the year 1724. He carried on a considerable commerce in prints, and was employed in engraving some of the plates for the Museo Fiorentino. Among others, we have the following by him:

St. Jerome in Meditation; *after Ant. Balestra.*
St. Francis de Sales; *after the same.*
The Virgin, with several Saints; *after Pietro Ricchi.*

ORTOLANO. See Benvenuti.

OSORIO, Francisco Menases. This Spanish painter was a native of Seville, and was brought up in the school of Murillo, of whose style he was one of the most successful imitators. He flourished about the year 1725, and in conjunction with Juan Garzan, who was also a scholar of Murillo, he painted several pictures for the churches and convents at Seville.

OSSENBECK, John van. He was a native of Rotterdam, born about the year 1627, and after having received some instruction in his native city he went to Italy, and distinguished himself at Rome as a painter of landscapes, with animals, fairs, and huntings, in the style of Peter van Laer, called Bamboccio, whose works were then greatly admired. Though inferior to those of Van Laer, the pictures by Ossenbeck have the merit of being ingeniously composed, the figures and animals are correctly designed, and touched with spirit. He usually embellished his pictures with ruins and architecture, designed from the remains of antiquity in and near Rome. His works are more frequently to be met with in Italy than in Holland, as he resided there the greater part of his life. He died in 1678, aged 51. We have by this artist several etchings, executed in a firm and free style. He engraved part of the plates for the collection called the Gallery of Teniers, among which are:

The Children of Niobe; *after Palma.*
The Children of Israel gathering the Manna in the Desart; *after Tintoretto.*
Orpheus playing to the Animals; *after Bassano.*
The Four Seasons; *after the same.*
A set of twelve plates of different Animals; *from his own designs.*
A set of four of different subjects; *the same.*
Two Views in and near Rome; *the same.*
A Boar-hunt; *after Peter van Laer.*

Six large prints; *after Salvator Rosa, Peter van Laer* and *S. de Vlieger;* scarce.

A grand Festival given at Vienna, with a great number of figures on horseback and on foot; *A. Lartucci, inv. J. Ossenbeck, sc.*; fine and scarce.

OSTADE, ADRIAN VAN. This eminent painter was born at Lubeck in 1610, and came to Haerlem when very young, to study under Francis Hals, whose works were then in great repute. He was a fellow student with Brower, and found the means of persuading that artist to escape from the tyranny of his master, as is mentioned in the life of that painter. His genius naturally led him to similar subjects to those of Brower, and, like him, he has acquired a brilliant reputation by his admirable representations of subjects, which, in less ingenious hands, would have only excited our disgust. The pictures of Ostade usually represent the interiors of ale-houses or kitchens, with Dutch peasants smoking and regaling, drunken frolics or quarrels; but he has treated these grotesque subjects with such humour and spirit, and has given so lively and natural an expression to the various characters of his heads, that we forget the low vulgarity of the objects, to admire the truth and finesse with which he animates the uncouth actors of his scene. His colouring is rich, clear, and glowing; and he was perfectly acquainted with the principles of chiar-oscuro. His pencil is uncommonly light and delicate, and though his pictures have the appearance of the most polished finishing, his touch is spirited and free.

Adrian van Ostade had exercised his talents for several years at Haerlem, with distinguished reputation and success, when the approach of the French troops, in 1662, excited the greatest alarm, and he made preparations for leaving Holland and returning to his native country. With this intention, he sold his pictures and effects, and went to Amsterdam, with the intention of embarking for Lubeck; he there was prevailed on to abandon his fears, and to establish himself in that city, where his works were known, and purchased with avidity. He consequently settled at Amsterdam, where he continued his professon with great celebrity till his death, in 1685, at the age of 75. We have by this estimable artist a number of spirited etchings, amounting to fifty-four, from his own designs, which are justly admired. Some of them are boldly etched, and printed without the assistance of the graver; others are very neatly executed, and finished in the manner of Rembrandt. He sometimes signed his prints with his name, and sometimes marked them with one of these ciphers $\mathcal{AO}$. or $\mathcal{AO}$. The following are his most esteemed prints:

The Painter seated at his easel. The first impressions of this plate are with the high cap considerably above the eyes; in the second impression a lower bonnet nearly touches the eyes.

An assemblage of Peasants, occupied in killing a pig; a night-piece, producing a fine effect of the chiar-oscuro.

A family of Peasants at table saying grace. 1647.

A Mountebank surrounded by several figures.

Several Peasants at the door of a Cottage, with a fair in the back-ground.

Several Peasants fighting with knives.

The Cottage Dinner. 1653.

The Cobler's Shop. 1671.

A Man standing on a bridge angling.

The Interior of a Dutch Ale-house, with figures drinking and dancing.

The Inside of a Cottage, with a Woman suckling a Child.

The Spectacle-seller.

A Man, Woman, and Child at the door of a Cottage. 1652.
Several Peasants at a window, one of them is singing a ballad, and another holds the candle.
A Man blowing a horn, leaning over a hatch.
A village Festival, with a great number of figures diverting themselves at the door of an ale-house. His largest plate.

OSTADE, Isaac van. He was the brother and scholar of Adrian Ostade, born at Lubeck about the year 1617. His earliest pictures were painted in imitation of the style of his brother, and are very inferior to the works of Adrian; but he afterwards adopted a manner of his own, in which he was more successful. He painted several pictures representing winter scenes and canals frozen, with figures amusing themselves on the ice. Some of these are faithful and admirable representations of nature, and are deservedly held in the highest estimation. They approach to the bold and admirable productions of Albert Cuyp, and it may fairly be presumed, that if this promising artist had been permitted a longer career, he would have reached an eminent rank among the ablest painters of the Dutch school. He died young.

OSTERWYCK. See Oosterwyck.

OTHO, Venius. See Venius.

OTTAVIANI, Giovanni. An Italian engraver, born at Rome in 1735. He was a pupil of Wagner, at Venice; and on his return to Rome engraved several plates after some of the most distinguished masters. Among others we have the following by him:

St. Jerome, with a Crucifix; *after Guercino.*
St. Cecilia; *after the same.*
Angelica and Medora; *after the same.*
Mars and Venus; *after the same.*
Three Women bathing surprised by a young Man; *after the same.*
Diana and Acteon; *after the same.*
Twenty-three plates, from the paintings by *Raffaelle,* in the Vatican.
Four plates from the pictures by *Raffaelle,* in la Farnesnia, representing
Jupiter and Ganymede.
Juno on her Car.
Neptune on the Ocean.
Pluto and Proserpine.

OTTENS, Francis. A Dutch engraver, who flourished about the year 1760. Among other prints he engraved a portrait of F. Halma.

OTTO, H. F. This artist is said to have been a native of Berlin. He resided at Frankfort in 1707, and engraved part of the heads for a work entitled, *Notitia Universitates Franco-fertanæ,* published in 1707. His plates are very indifferently executed, and consist chiefly of book ornaments.

OUDENARDE. See Audenarde.

OUDRY, John Baptist. A French painter and engraver, born at Paris in 1686. He was a scholar of Nicholas Largilliere, under whom he became an able designer and a respectable colourist. For some time he painted historical subjects and portraits, and gave proof of considerable ability in his picture of the Nativity, in the church of St. Leu ; and the Adoration of the Magi, in the chapter of St. Martin des Champs. He afterwards adopted a different branch of the art, in which he acquired considerable reputation. He painted hunting-pieces and cavalcades with great success, in which the animals are designed with correctness and spirit, and touched with facility and vigour. There are many of his works of this description in the royal palaces in France. We have several etchings by this artist, from his own compositions, executed in a bold and masterly style. Among others we have the following prints by him :

A Wolf-hunt.
A Fox-hunt.
Dead Game fastened to a tree.
A Fish-market on the Sea strand.
A set of twenty-six prints of subjects from the comical Romance of Scarron.

OVENS, Jurian. A Dutch painter, born at Amsterdam in 1620. He was brought up in the school of Rembrandt, under whom he became an excellent colourist, and acquired a competent acquaintance with the chiar-oscuro. He excelled in painting night pieces and subjects by torch light, and was eminent as a portrait painter. There are some of his works in the Stadt House at Amsterdam, representing subjects of Batavian history, painted in the vigorous style of his master, which are very creditable to his talents. His portraits are esteemed for uncommon truth and expression of character, and for the harmony of the colouring. In 1665 he was invited to the court of the Duke of Holstein, in whose service he remained till his death.

OVERBECK, Bonaventure van. This artist was born at Amsterdam in 1660. His parents were in affluent circumstances, and bestowed on him a liberal education. Whilst at college, he distinguished himself by his application, and the rapid advancement he made in his studies. On his leaving the university, a strong inclination for the art induced him to place himself under the instruction of a master; and Descamps supposes him to have been the scholar of Gerard de Lairesse. He visited Rome, where he applied himself with great ardour in studying and drawing after the antiquities of that city. He formed a rich collection of casts and drawings ; and after a residence of some years in Italy, returned to Holland with his valuable assemblage. On his arrival he was caressed and visited by all the artists, particularly by his friend and instructor Lairesse, with whom he formed a close intimacy ; and he profited still further by the advice and conversation of that eminent painter. He painted some historical subjects, which were highly esteemed ; but his attention was greatly occupied by a work he intended to publish, with plates, engraved by himself, from the designs he had made and collected at Rome. An unfortunate disposition to dissipation and excess brought on an illness, of which he died in 1706, at the age of 46. Before his death, he engaged his nephew to undertake the publication of his work, which he desired should be dedicated to Queen Anne of England. It was published in 1709, in French, under the title of *Les restes de l'ancienne Rome.*

OUVRIER, John. A French engraver, born at Paris in 1725. We have by this artist a variety of vignettes, landscapes, and other subjects, neatly engraved, though sometimes too dark in the shadows. The following are considered his best prints:

The Villagers of the Appenines; *after Pierre.*
A View of the Alps; *after Vernet.*
A View of the Alpenines; *after the same.*
The Magic Lantern; *after Schenau.*
The Flemish School; *after Eisen the elder.*
The Dutch School; *after the same.*
The Genius of Design, an emblematical subject; *after Cochin.*

OUWATER, Albert. This artist was one of the earliest painters in oil in Holland, soon after the discovery of John van Eyck. He was born at Haerlem in 1444, and is mentioned by Van Mander as a reputable painter at the time in which he lived. He particularly commends an altar-piece in the principal church at Haerlem, representing St. Peter and St. Paul, in which the figures are carefully and correctly designed and richly coloured, though stiff and laboured in the finishing. He describes another picture, by Ouwater, of a more extensive composition, representing the Resurrection of Lazarus, with the Apostles and other figures, designed in a style superior to what was usually practised at that early period, and with considerable expression in the heads, particularly in the women. The draperies were well cast, and the back-ground was embellished with architecture in the taste of the time. He died in 1515, aged 71.

OZANNE, Nicholas. A French designer and engraver, born at Paris about the year 1724. He engraved from his own drawings a number of plates of marines and sea-ports, which are esteemed for their neatness, and the precision with which the vessels are designed. We have, among others, the following by him:

A set of four Landscapes and Marines; *Ozanne, fec.*
Two Views of the Port of Brest.

OZANNE, Jane Frances, and Mary Jane. These ladies were the sisters of the preceding artist, and were instructed in engraving by Aliamet. We have by them several prints of sea-ports, &c. neatly executed, among which are the following:

A View of the Port of Dieppe; *J. F. Ozanne; after Hackert.*
A View of St. Vallery; *the same.*
Two Views of the Port of Leghorn; *M. J. Ozanne; after Vernet.*
A Calm; *the same; after the same.*
Two Pastoral subjects; *after Phil. Wowermans; M. J. Ozanne.*

P

PACCHIAROTTI, Jacopo. This painter was a native of Siena, and flourished about the year 1535. He formed his first style by an attentive study of the works of Pietro Perigino, which he afterwards improved by contemplating the admirable productions of Raffaelle. There are many of his works in the churches and private collections at Siena, of which the most deserving of notice is a fine picture in the church of S. Cristoforo, representing St. Catherine visiting the Corpse of St. Agnes, a grand composition, in which the airs of the heads approach to the beauty of those of his illustrious prototype. In 1635 he became implicated in a seditious commotion against the government, and was obliged to take refuge in the monastery of the Osservanti, from whence he escaped secretly to France, where he worked some time, in conjunction with Il Rosso, and where he is supposed to have died.

PACHECO, Francisco. A Spanish painter and writer on art, born at Seville, according to Palomino, in 1580. He was a disciple of Louis Fernandez, and is said by the above-mentioned author to have studied some years in Italy. He was a correct and rigid designer, his compositions are studied and appropriate, and the airs of his heads are noble and dignified; but there is a feebleness in his execution, a poverty of tone, and a crudity and dryness in his manner, which greatly diminishes the merit of his productions. In competition with Alonso Vasquez, he painted some pictures for the church of the Barefooted Carmelites, in which he was greatly surpassed by his rival. Mr. Cumberland has favoured us with a Spanish couplet upon a Crucifix, by Pacheco, which satirizes this harshness of style with great smartness and neatness of versification.

Quien os puso assi, Sennor,
Tan desabrido y tan seco,
Vos me direis que el amor,
Mas yo digo, que Pacheco.

He derived his greatest celebrity from his having been the instructor of Alonso Cano and Don Diego Velasquez. He died at Madrid in 1654, aged 74.

PADERNA, Giovanni. He was born at Bologna about the year 1600, and was a scholar of Giralomo Curti, called Il Dentone, under whom he became an eminent painter of perspective and architecture. After the death of Dentone he was much employed, and his success was such as to excite the jealousy of Agostino Mitelli, one of the ablest artists in that branch. Of his numerous works at Bologna, the decorations of the Capella Zagoni, in the church of la Madonna della Libertá, are considered among his best performances. He died in 1640.

PADERNA, Paolo Antonio. This painter was born at Bologna in 1649, and for some time studied under Guercino. On the death of that master he entered the school of Carlo Cignani. Although he acquired some celebrity as an historical painter, he was more distinguished for his landscapes, which are designed and painted in the vigorous

style of his first instructor. His scenery is grand, and his colouring clear and harmonious. He died in 1708, aged 59.

PADOUANINO, Francesco. This artist was born at Padua in 1552. It is not known by whom he was instructed in the art, but he painted history with considerable reputation. He possessed an inventive genius, and was a correct and graceful designer. Of his historical works, one of the most esteemed is a picture representing a Saint interceding for two criminals condemned to death, in the church of la Madonna del Carmine, at Venice. He also was much employed in painting portraits, which were admired for truth and dignity of character, and an excellent tone of colour. He died in 1617, aged 65.

PADOUANINO, Ottavio. He was the son of the preceding artist, born at Padua about the year 1582. After studying some time under his father, he was sent to Rome for improvement. He acquired some celebrity as an historical painter, but was chiefly engaged in portrait painting, in which he was more successful. He died in 1634, aged 52.

PADOUANINO. See Varotari.

PADOUANO, Lauro. In the *Venezia Descritta,* by Sansovino, this painter is said to have been a native of Padua, and a scholar of Francesco Squarcione. He was a successful imitator of the style of Andrea Mantegna, and painted for the church of La Caritá, at Venice, some subjects from the life of St. John, which rank among the most creditable productions of the time. He flourished about the year 1460.

PADOUANO. See Avibus.

PADTBRUGGE, H. L. This artist was a native of Stockholm, and flourished about the year 1700. He engraved the greater part of the plates for a work entitled, *Suecia Antiqua et Hodernia,* published in 1712. They consist of bird's eye views and maps, and are executed in a free spirited style.

PAGANI, Francesco. According to Baldinucci, this painter was born at Florence in 1531. After learning the first rudiments of art in his native city he went to Rome, where he studied the works of Polidoro da Caravaggio and Maturino. He returned to Florence at the age of twenty-one, where he soon produced some works which procured him great reputation. Pontormo, on seeing one of the first pictures that he produced at Florence, exclaimed, that it was worthy of Michael Angelo. He was considered one of the most promising artists of his time, but died in 1561, aged 30, greatly regretted.

PAGANI, Gregorio. He was the son of Francesco Pagani, born in 1558. His father dying when he was an infant, he was placed as a disciple of Santo di Titi, and afterwards improved his style by the instruction of Lodovico Cardi, called Cigoli. In imitation of the style of that master, he painted a picture of the finding of the Cross, for the church of the Carmelites, of which we can only judge of the composition by the print, as the church was destroyed by fire. Some of his fresco works remain in the cloister of

S. Maria Novella, which, according to Lanzi, are worthy of admiration, though they were not duly appreciated at the time. Baldinucci dates his death in 1605.

PAGANI, Paolo. This painter was born at Valsolda, in the Milanese state, in 1661. He formed his manner by studying, at Venice, the works of the best masters, and, according to Zanetti, established there an academy, where he introduced a style of designing the naked, which, though occasionally surcharged and extravagant, is bold and effective. After a residence of some years at Venice, where he painted several pictures for the churches, he returned to Milan, and was much employed for the public edifices and for private collections. There are some of his best works in the gallery of Diesden. He died in 1716, aged 55.

PAGANINI, Guglielmo Capodoro. According to Orlandi, this artist was born at Mantua in 1670, and was a scholar of Antonio Calza. His genius led him to paint battles and encampments. After studying some time under that master, having seen some of the pictures of Borgognone at Florence, he attached himself to study and imate the works of that excellent artist, and became a very reputable painter. His pictures are composed with ingenuity, and are painted with great spirit.

PAGGI, or Pagi Giovanni Batista. According to Soprani, this painter was born at Genoa in 1554. He was first a scholar of Luca Cambiasi, and improved himself in design, by studying the antique statues and bas-reliefs. He had acquired some reputation as a painter of history, when he had the misfortune of killing his antagonist in a quarrel, which obliged him to leave Genoa, and he took refuge at Florence, where he resided twenty years, and was protected and employed by the court. Florence was at that time the residence of several artists of distinction, who, with Lodovico Cardi, called Cigoli, contributed to reform the Florentine school from the languid state into which it had fallen, by introducing the more vigorous and effective style which was at that period established in Lombardy. His first productions were rather distinguished by grace than energy, in which he appears to have imitated the suavity of Baroccio; such is his picture of the Holy Family in the church Degli Angeli, at Florence. He afterwards adopted a manner more robust and masculine; and his large work of the Transfiguration, in the church of S. Marco, is painted with such vigour and effect, that it does not appear to be by the same hand. Lanzi mentions as his finest works, three subjects from the Passion of our Saviour, at the Certosa, at Pavia. In 1600 he was invited to return to Genoa, where he was much employed for the public edifices and private collections. His best performances at Genoa are two pictures in the church of St. Bartholomeo, and the Murder of the Innocents, in the Palazzo Doria, painted in 1606, in competition with Rubens. He died in 1629, aged 75.

PAGLIA, Francesco. This painter was born at Brescia in 1636, and was brought up in the school of Guercino. He painted some pictures for the public edifices at Brescia, of which the most distinguished is an altar-piece, in the church of La Caritá. His works are estimable for harmony of colour, an excellent *impasto*, and an intelligent conduct of chiar-oscuro, though his drawing is occasionally incorrect, and his figures too long and meagre. His best productions are his portraits, which are distinguished by dignity and truth of character, great purity of tone, and uncommon relief. He was living in 1700.

Died 1713

PAGNI, Benedetto. He was a native of Pescia, and was brought up at Rome in the school of Giulio Romano. He followed that master to Mantua, where he distinguished himself as a painter of history. In the church of S. Andrea is an altar-piece by him of the Martyrdom of S. Lorenzo; and at the Collegiate, a picture of the Marriage of Cana.

PAIGEOLINE. The name of this engraver is affixed to a slight etching from a picture by *Paolo Veronese*, representing the Mother of Moses brought to Pharaoh's Daughter as a nurse for her son.

PAIOT. A French engraver of little note, who appears to have been chiefly employed by the booksellers, for whom he engraved a variety of frontispieces, and other book plates, which are very indifferently executed. Among others, there is a print by him of David, a half-length figure; *after Vignon.*

PALADINI, Litterio. In the *Memorie de Messinesi Pittore,* by Hackert, this painter is said to have been born at Messina in 1691. He studied at Rome, in the school of Sebastiano Conca, but he derived more advantage from his studies after the antique, and the works of the great masters, than the lessons of his instructor. On his return to Messina, he was engaged in several considerable works in fresco, of which the most esteemed is the ceiling of the church of Monte Vergine. He died of the plague in 1743, aged 52.

PALAMEDES. See Staeverts.

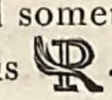
PALLADINO, Adriano. According to Orlandi, this artist was born at Cortona in 1610, and was a scholar of Pietro Berretini. He painted history in the style of his master, and executed several works for the public edifices of his native city. He died in 1680, aged 70.

PALLAVICINI, Leo. According to Professor Christ, this artist resided at Milan, about the year 1664. He is said to have published some prints marked with the initials L. P. f.

PALMA, Jacopo, il Vecchio. This eminent artist is called Il Vecchio, to distinguish him from his great nephew Jacopo Palma, called Il Giovine. He was a native of Serinalta, in the Valle Brembana, in the Bergamese territory. Until the publication of the *Dictionaire Portatif,* by M. La Combe, in 1752, who has asserted, that he was born in 1540, this artist was believed to have been a contemporary and competitor of Lorenzo Lotti, who flourished from the year 1513 till 1554, which tradition is supported by the authority of Ridolfi, who states him to have been the instructor of Bonifazio Veneziano, who died in 1553. By this inconsiderate mistake, which has been followed by M. D'Argenville, and the other French biographers, they have endeavoured to establish the whimsical absurdity, that Palma the younger was born in 1544, when his great uncle was only four years of age. From the character of his style, and from the evidence of Vasari, who asserts that he died a few years previous to the publication of his work, which was in 1568, it appears satisfactorily confirmed, that the elder Palma was born about the year 1510. He is said, by Ridolfi, to have embellished his style, which at first partook

of the formality and dryness of Giovanni Bellini, by studying the works of Giorgione, and acquired a rich and harmonious tone of colour, a tenderness and *impasto* in his carnations, in which he approaches the first style of Tiziano. Such are his pictures of the Last Supper, in S. Maria Mater Domini, at Venice; and the Holy Family, in the church of S. Stefano, at Vicenza. He appears to have attempted a character of more originality in his large picture of the Adoration of the Magi, in the Isola di S. Elena, in which he discovers a fine choice of nature, a copious composition, and a tasteful arrangement of his draperies. One of his most admired productions is his celebrated picture of St. Barbara, in the church of S. Maria Formosa, at Venice. The works of Palma are more estimable for the union and harmony of the colouring, and the careful style of their finishing, than the boldness and correctness of design, or the energy of his pencil. Towards the latter part of his life his productions were less vigorous, and he declined into negligence and manner.

PALMA, JACOPO, IL GIOVINE. This artist was called Jacopo Palma il Giovine, to distinguish him from his great uncle, the elder Palma, who is the subject of the preceding article. He was born at Venice in 1544, the son of Antonio Palma, an obscure painter, who instructed him in the little he knew of the art, and encouraged him in his studies after the works of the principal masters in the Venetian school. The bold and prompt style of Tintoretto appears to have first attracted his attention; but he afterwards became sensible of the suavity of colour, and the more tasteful design of Titian, whose works he studied with admiration and delight. At the age of fifteen, whilst he was occupied in copying the celebrated Martyrdom of St. Lawrence, by Titian, in the church of the Jesuits; the Duke d'Urbino, Guido Ubaldo, entered the church, to attend the service, when the young Palma took the opportunity of sketching his portrait, which being observed by the attendants, they acquainted the Duke with what they had noticed. The artist was sent for, and the prince was so satisfied with his performance, that he took him into his protection, and sent him to Rome for improvement, with letters of recommendation to his brother the Cardinal. During a residence of eight years at Rome, his studies were directed to the antique statues, the works of M. Angelo, Raffaelle, and, above all, to the classical designs of Polidoro da Caravaggio. His abilities were not unnoticed at Rome, and he was employed by the Pope to decorate one of the apartments of the Vatican. On his return to Venice, when he was about twenty-four years of age, he found the popular favour and employment in the possession of Tintoretto and Paolo Veronese. Lanzi asserts that he was indebted for his introduction to public notice to his casual acquaintance with a celebrated architect and sculptor, named Vittoria, who was then considered the principal arbiter and judge of the works of art. The indignation which an able artist feels at his works being submitted to the capricious tribunal of a professor, who did not even practise painting, had excited some animosity between Vittoria and the two eminent painters just mentioned, and he embraced with zeal the party of Palma, and became the trumpet of his fame. Their well-founded reputation was, however, proof against the intrigues of Vittoria, and Palma was obliged to content himself with the rank of the third painter in Venice. After their death, it is observed by Lanzi, that the younger Palma may be considered the last painter of the good, and the first painter of the bad epoch of the Venetian school. He had occasionally an opportunity of entering the lists with his powerful antagonists, and other contemporaries; and he painted in competition with Tintoretto, in the palace of

St. Mark, and with Guiseppe Cesari d'Arpino, in the Ospitaletto; where he produced one of his finest works, representing the Assumption of the Virgin. Loaded with commissions towards the latter part of his life, his pictures were finished with less study and attention; and it is reported that the Cavaliere d'Arpino, who was himself not remarkable for care or precision, calling on him, and remarking the slight style in which he then painted, observed, that he intended making some stay at Venice, to learn of him how to make such admirable sketches. "I will readily instruct you," replied Palma, "on condition that you will permit me to visit you at Rome, to be instructed how to finish them." Of his numerous works at Venice, the following are the most deserving of notice. In the church of S. Niccolo dei Frari, a fine picture of the Deposition from the Cross; in S. Giacomo del Orio, the Martyrdom of S. James; in La Trinitá, Christ taken in the Garden; and in S. Elisabetta, the Visitation. The compositions of the younger Palma are more copious than judicious; and his design is more bold than correct. His colouring is distinguished by suavity and freshness, and though less lustrous than that of Paolo Veronese, he approaches nearer to the truth and tenderness of Titian. We have several etchings by the younger Palma, executed in a very spirited and masterly style. They are sometimes signed with his name at length, and sometimes marked with a monogram composed with a P. crossed with a palm branch, thus . The following are his principal plates:

Samson and Dalilah.
Judith putting the Head of Holofernes into a sack, held by an attendant.
The Nativity.
The Holy Family, with St. Jerome and St. Francis.
St. John in the Wilderness.
The Decollation of St. John.
The Tribute Money.
The Adultress before Christ.
Christ answering the Pharisees, who disputed his authority.
The Incredulity of St. Thomas.
An emblematical subject of Pallas presenting Victory.
St. Jerome in conference with the Pope Damasius; scarce.
An Ecclesiastic and a naked Figure, with two Boys.

This eminent artist died in 1628, aged 84.

PALMEGIANI, Marco da Forli. Although this painter is not mentioned by any writer before Lanzi, except Vasari, who miscalls him Parmegiano, he is worthy of notice as one of the ablest artists of his country at the period in which he lived. He was a native of Forli, and is said to have been a disciple of Francesco Melozzo. He flourished from the year 1513 till 1537, as appears from the dates on some of his pictures in the collection of Prince Ercolani, and in the churches of Forli. Lanzi attributes to this painter two styles; the first dry and formal, seldom venturing on a picture beyond a St. Sebastian or a St. Jerome, and loaded with the absurd gilded accompaniments usual at the time, in the second, his compositions are more copious, and his outline bolder. Several of his works remain in the churches in Romagna, and in the Venetian states. In the Palazzo Vicentini at Vicenza, is a fine picture by this master of a dead Christ between Nicodemus and Joseph.

PALMIERI, Gioseffo. This painter was born at Genoa in 1674. Although he acquired some reputation as a painter of history, he is chiefly celebrated for his pictures of animals, in which he particularly excelled. In his historical pictures, though ingeniously composed, and coloured with great sweetness and harmony, he usually discovers an incorrectness of design, which probably was rather occasioned by attention than incompetency, as some of his works are exempt from this defect. Such is his picture in the church of S. Domenico, at Genoa, representing the Resurrection. He died in 1740, aged 66.

PALOMBO, Bartolomeo. He was born at Rome about the year 1612, and was a scholar of Pietro da Cortona. He proved a reputable painter of history. In the church of St. Joseph, at Rome, is an altar-piece by this master, representing the Death of that Saint; and in the church of the Carmelites of St. Martino de Monti, a picture of Mary Magdalen.

PALOMINO, Don Acislo Antonio y Velasco. See Velasco.

PALTRONIERI, Pietro, called Il Mirandolese. According to Oretti, this artist was born at Bologna in 1673. He distinguished himself as a painter of perspective and architectural views. There are many of his works in the public edifices at Bologna, in which the figures are frequently painted by Ercole Graziani. He died in 1741, aged 68.

PANCOTTO, Pietro. This artist was a native of Bologna, and flourished about the year 1590. He was brought up in the school of Caracci, and, according to Malvasia, was one of the most eccentric and enterprising artists of the Bolognese school. His principal work is the Last Judgment, painted in fresco, in the church of la Madonna di S. Colombano, at Bologna.

PANDEREN, Egbert van. A Duch engraver, born at Haerlem in 1606. He resided at Antwerp, where he engraved a considerable number of plates, executed with the graver in a stiff formal style, with little effect, and deficient in drawing. Among others, we have the following by him.

The Virgin interceding with Christ for the salvation of mankind; *after Rubens.*
The Four Evangelists; *after Peter de Jode.*
St. Louis, with a border, representing his Miracles; *after the same.*
Three circular plates of Minerva, Juno, and Venus; *after Spranger.*
The Portrait of Maurice, Prince of Orange, on horseback, with a battle in the back-ground; *after Tempesta.*
Four plates of the Sick Man and the Doctor; *after Goltzius;* scarce.
Part of the Plates for the Academie de l'Espée; by *G. Thibault.*

PANDOLFI, Giangiacomo. This artist was a native of Pesaro, and flourished about the year 1630. He was a scholar of Federigo Zuccaro, of whose style he was one of the most successful followers. He painted in fresco the Oratorio de Nome di Dio, where he represented several subjects from the Old and New Testament. His picture of S. Giorgio and S. Carlo, in the dome of Pesaro, is considered by Lanzi as little inferior to the works of Zuccaro.

PANDOLFO. See Reschi.

PANETTI, Domenico. This painter was born at Ferrara in 1460. It is not known under whom he studied; but his works were dry and gothic, until Benvenuto da Garofola, who had been his pupil, returned from Rome to Ferrara, with the modern taste and dignified style he had acquired in the school of Raffaelle. The instructor now became the scholar of his former disciple, and although advanced in years, he so entirely altered his manner, that he became one of the most eminent artists of that period. Of his numerous works in the churches at Ferrara, the following are the most deserving of notice. In the church of S. Niccolo, the taking down from the Cross, with the Virgin, St. John, and St. Joseph; a picture of S. Andrea, at the Agostiniani; and the Visitation of the Virgin to St. Elizabeth, in the church of S. Francesco. He died in 1530, aged 70.

PANICALE, Masolino da. This artist was born at Panicale, in the Florentine territory, in 1378. He was first instructed in design by Lorenzo Ghiberti, and afterwards became a disciple of Gherardo Starmina, and adopted a style less dry and gothic than that which had existed before him, in which there appeared a dawning of that grandeur and harmony, which was afterwards carried to a higher perfection by his scholar Masaccio. His principal works are in the chapel of S. Pietro al Carmine, at Florence, where he painted the four Evangelists, the Vocation of St. Peter to the Apostleship, his Denial of Christ, and his curing the Lame Man at the gate of the Temple. He died at Florence in 1415, aged 37.

PANICO, Antonio Maria. According to Bellori, this artist was a native of Bologna, and a disciple of Annibale Caracci. He accompanied that master to Rome when he was very young, and was taken under the protection of Signor Mario Farnese, who employed him in ornamenting his country seats of Castro and Latera. In the Dome at Farnese he painted his celebrated picture of the Mass, in which he is supposed to have been assisted by Annibale Caracci.

PANNINI, Cavaliere Giovanni Paolo. This artist was born at Piacenza in 1691. He went early to Rome, where he became a scholar of Pietro Lucatelli, an eminent painter of perspective. He applied himself, with great assiduity, in designing the remaining monuments of ancient architecture in the vicinity of that capital. These magnificent vestiges of antiquity he has represented with the utmost precision and correctness. He was perfectly acquainted with the rules of perspective, and surpassed his instructor in the neatness and freedom of his touch, and the clearness of his colouring. The merit of Pannini is not confined to the beauty and grandeur of his buildings; he decorated his pictures with figures, gracefully and correctly designed, and grouped with taste and elegance. Although he usually confined himself to pictures of an easel size, he was not incapable of succeeding in works on a larger scale; and Lanzi speaks in very favourable terms of a large painting, with figures as large as life, representing Christ driving the Merchandizers out of the Temple, in the church of the Signori della Missione, at Piacenza; the architecture is magnificent, and the figures are designed with great spirit and variety of character. He has been sometimes reproached with drawing his figures of too large a size for his architecture, and that they destroyed the effect which would otherwise be produced by the immensity of the buildings; but this defect is by no

general. The works of Pannini are to be found in most of the collections in England, and several of them decorate the palaces at Rome. Two of his finest pictures are in the gallery of the pontifical palace of Monte Cavallo. He died in 1758, aged 67.

PANNEELS, William. A Flemish painter and engraver, born at Antwerp about the year 1600. He was a disciple of Rubens, as appears from his inscription on one of his prints. Of his works as a painter little is known, and from the number of his prints he appears to have been chiefly employed in etching from the works of Rubens and his own designs. His plates are executed in a spirited and masterly style, and sometimes produce a vigorous effect; but his drawing is generally very incorrect, particularly in the naked. The following are his principal plates:

The Portrait of Rubens, in an octagon border; *after Rubens.*

SUBJECTS AFTER RUBENS.

Esther before Ahasuerus.
The Nativity.
The Adoration of the Magi.
Mary washing the Feet of Christ.
The Assumption of the Virgin.
The Holy Family, with the infant Christ and St. John playing with a Lamb.
St. John baptising Christ.
Sampson killing the Lion, with a companion, David killing the Lion and the Bear.
St. Sebastian.
Jupiter and Antiope.
Jupiter and Juno.
Bacchus drunk, supported by a Faun and a Satyr.
Bacchus supported by Satyrs and Bacchante.
Meleager presenting the Head of the Boar to Atalanta.

PANICCIATI, Jacopo. According to Baruffaldi, this painter was born at Ferrara about the year 1510. He was a disciple of Dosso Dossi, and painted history in the style of that master, though his compositions are more copious than those of Dossi, and his pictures are painted with more freedom. He died young, in 1540.

PANVINUS, Onulph. This artist was a native of Antwerp, and flourished about the year 1568. He engraved and published a set of twenty-seven portraits, from his own designs, entitled, *Elogia et Imagines Pont. Max. ad viv delin.* 1568. Among other portraits engraved by him is that of Rubens.

PANZACCHI, Maria Helena. According to Orlandi, this lady was born at Bologna in 1668. She was instructed in design by Emilio Taruffi, and became a reputable paintress of landscapes. She embellished her pictures with figures, tolerably correct in the design, and disposed with elegance and taste. Several of her works are to be found in the private collections at Bologna.

PAOLETTI, Paolo. This painter was a native of Padua, and flourished about the year 1725. He excelled in painting flowers, fruit, fish, and dead game. His pictures are held in considerable estimation throughout Friuli.

PAOLI, Francesco di. Florent le Comte mentions this artist as the engraver of a View of the City of Rome.

PAOLINI, Pietro. He was born at Lucca in 1603, and was sent to Rome early in his life, where he entered the school of Angelo Caroselli, under whom he became an able designer. His style of colouring, however, rather resembles the Venetian than the Roman school, in which he occasionally approaches the rich and harmonious tinting of Pordenone or Titian. He painted a fine picture of the Martyrdom of S. Andrea, for the church of S. Michele, at Lucca; and his large work in the library of S. Frediano, representing Pope Gregory entertaining the Pilgrims, is described by Lanzi as a magnificent production, exhibiting a grandeur of composition, a variety of character, and a beauty and harmony of colouring, sufficient to immortalize his fame. He also speaks highly of his talent in painting conversations and village festivals, many of which are in the private collections at Lucca. He died in 1681, aged 78.

PAOLINI, Pio. This painter was a native of Udine, but studied at Rome under Pietro da Cortona. He painted history with considerable reputation, and was received into the Academy at Rome in 1678. There are several of his fresco works in the churches in that city, particularly a ceiling of one of the chapels in S. Carlo al Corso, which is highly creditable to his talents.

PAPA, Simone, il Vecchio. He was a Neapolitan, born about the year 1430. The works of Antonio Solario, called Il Zingaro, were then held in high estimation, and he became his scholar. In the church of S. Niccolo alla Dogana, at Naples, is a picture by this master, representing the Annunciation; and in S. Lorenzo, the Virgin and infant Saviour, with several Saints; but his principal work is in the church of S. Maria la Nuova, in the chapel of the family of Turbolo, where he has represented St. Michael discomfiting the rebellious spirits. He died in 1488, aged 58.

PAPA, Simone, il Giovine. This artist was born at Naples in 1506, the son of a goldsmith, who intended to bring him up to that business, but having shown an early inclination for the art, he was placed under the instruction of Giovanni Antonio d'Amato, and he became a respectable painter of history. In the church of S. Maria la Nuova, are two pictures by this master, in one he has represented the Assumption of the Virgin, and in the other the Annunciation. He died in 1569, aged 63.

PAPILLON, John, the elder. An indifferent French engraver on wood, who was a native of Rouen, in Normandy, and lived about the year 1670. He was instructed by Du Bellay, but never arrived at any eminence in the art.

PAPILLON, John, the younger. He was the son of the preceding artist, born at St. Quintin in 1661. After receiving some instruction in drawing from his father, he was sent to Paris, where he was placed under the tuition of Noel Cochin. His first pursuit was drawing with a pen, which he performed with great facility and spirit. He afterwards turned his attention to engraving on wood, and his cuts possess considerable merit. This artist is said to have been the inventor of printing papers in imitation of

tapestry, for furnishing rooms, about the year 1688. He executed a great variety of vignettes and book ornaments.

PAPILLON, John Baptist Michael. He was the son of the preceding artist, born at Paris in 1698, and was instructed by his father in the art of engraving on wood, which he practised with great success. Among his best performances are the cuts he executed in conjunction with N. le Sueur, from the designs of J. J. Bachelier, for the fine edition of *Les Fables de la Fontaine*, in four volumes folio. This ingenious artist published an interesting history of the art of engraving on wood, in two volumes, entitled, *Traité Historique et pratique de la Gravure en bois.* In this publication are inserted many beautiful specimens of engravings on wood, some of which are executed with single strokes, without cross hatchings, which produce a clear and pleasing effect. Several of his cuts represent ornamental foliage, flowers, and shells, which give proof of his ability. The difficulty of executing such long cuts on wood, with such regularity and clearness, will be obvious to every beholder. In the work above mentioned, he has given us two specimens of figures in chiar-oscuro, executed with four blocks each, one of which, between the pages 154 and 155 of the second volume, he gives proofs of, from the separate blocks, followed by the figure complete. There is perhaps no mode by which the sketches and tinted drawings of the great masters, can be more successfully represented. In his historical account of the engravers on wood, he is guilty of many mistakes; but it ought to be remembered, that he had very little light to assist him in his researches, which are extensive. The number of names which he collected together, many of which are confounded with each other by different authors, may in some measure plead his excuse.

PAPINI, Guiseppe. An Italian engraver, who flourished about the year 1750. He executed several plates of ceilings, and other decorations from the Tuscan gallery, published by Ignazio Orsini.

PARASACCHI, Domenico. An Italian designer and engraver, who resided at Rome about the year 1630. In conjunction with Giovanni Maggi, he engraved a set of plates of the fountains at Rome, published in 1618. This collection, with additions, was afterwards republished at Rome in 1636, entitled, *Racolta delle principale Fontane della Cittá di Roma, disegnate e intagliate da Domenico Parasacchi.*

PARASOLE, Leonardo Norsini, called. An Italian engraver on wood, born at Rome about the year 1570. He chiefly distinguished himself by the cuts he executed of the plants for the Herbal of Castor Durante, physician to Pope Sixtus V. engraved by order of that pontiff. He also engraved several prints from the designs of *Antonio Tempesta.*

PARASOLE, Isabella. This ingenious lady was the wife of the preceding artist. She executed several cuts of plants for an Herbal, published under the direction of Prince Cesi, of Aquasparta. She published a book on the method of working lace and embroidery, with ornamental cuts, which she engraved from her own designs.

PARASOLE, Bernardino. He was the son of Leonardo Parasole, and studied painting in the school of Guiseppe Cesari. He had begun to distinguish himself as an historical

painter, when he died, in the bloom of life. He executed a few engravings on wood, from his own designs.

PARASOLE, Hieronima. This lady was of the same family with the preceding artists. We have by her some engravings on wood; and, among others, the battle of the Centaurs, *after Tempesta.* It is executed with considerable spirit, but the drawing is very incorrect.

PARCELLES, John. This artist was born at Leyden about the year 1597, and was a scholar of Henry Cornelius de Vrooms. He excelled in painting marines, particularly tempests and agitated waters, with thunder storms, and all the horrors of shipwreck. He treated these awful subjects with extraordinary fidelity and effect. His pictures of calms have also considerable merit, they usually represent views of the coast of Holland, with fishing boats, and groups of figures on the strand. The pictures of Parcelles are delicately and carefully finished; and his small figures are correctly drawn, and touched with neatness and spirit. We have by this artist some etchings of marines and shipping, as follow:

A set of twelve Sea-pieces, with the figure of a Dutch boor on each.
A set of twelve plates of the different Shipping used in Holland, with a Latin inscription.

PARCELLES, Julius. He was the son and scholar of the preceding artist, born at Leyerdorp about the year 1628. He painted similar subjects to those of his father, whose style he imitated with some success, though inferior to him in delicacy of touch, and the transparency of his colouring. His works have sometimes been mistaken for those of the elder Parcelles, as they both marked their pictures with the initials J. P.

PAREJA, Juan de. This artist was a native of Spanish America, born in 1610, the offspring of a Spaniard and an Indian mother. He became a slave of the celebrated painter Don Diego Velasquez, and was employed by him in mixing his colours and preparing his pallet. "From pointing the arrows of Apollo," says Mr. Cumberland, "he became ambitious of trying the strength of his bow." The servility of his situation for some time deterred him from making his first effort; but the impulse of genius at length prevailed, and he seized every secret opportunity, in the absence of Velasquez, of endeavouring to imitate what he had been employed upon, and by persevering application, and the force of talents, he became a respectable follower of the style of his master. These stolen studies were not accomplished without considerable apprehension and dread of discovery. The disqualifying circumstance of his bondage rendered it dangerous in the extreme, in a country like Spain, where the ranks of society are so pertinaciously adhered to, for a slave to presume to aspire to the exercise of an art which ranked its professors with the great, decorated them with courtly orders, and secured them the favour and familiarity of majesty itself. Velasquez, of all others, was the least likely to pardon so insolent an invasion of his graphic honours; and it was with fear and trembling, that the humble candidate for fame, conceived the project of introducing his clandestine performances to the notice of the King. It was customary with Philip to honour the *attelier* of Velasquez with frequent visits; and Pareja having observed that it was usual for the King to order the pictures which were placed with their faces

to the wall to be turned for his inspection, he formed the scheme of substituting a picture of his own, and of throwing himself on his Majesty's clemency for forgiveness. On Philip's next visit to the apartments of Velasquez, the project succeeded to his utmost wishes; the King ordered the picture to be shown him, Pareja eagerly obeyed, and presenting his humble performance, threw himself at his Majesty's feet, acknowledged his guilt and audacity, and implored the royal protection against his master's displeasure. He could not have appealed to more competent judgment, nor have brought his offences before a more merciful tribunal. Philip interceded in his behalf, and Velasquez not only forgave the transgression, but emancipated him from his servitude. The gratitude of Pareja induced him to continue his voluntary service to Velasquez until his death. He is said to have been eminent in portrait painting, and to have produced some historical subjects in the style of his master. He died at Madrid in 1670, aged 60.

PARIA. See PERRIER.

PARISET, D. P. A French engraver, born at Lyons in 1740. He is supposed to have been a pupil of Des Marteau, under whom he learned the art of engraving in the chalk style. In 1767 he came to England, where he was for some time employed by Mr. Ryland, and engraved some plates for the collection of prints from the drawings of the great masters, published by Mr. Rogers. We have also several portraits of English artists, and others, from the designs of Falconet, among which are the following:

Sir Joshua Reynolds; *P. Falconet, del.* 1768.
Benjamin West, Esq.
Francis Cotes.
William Ryland.
Paul Sandby.
Ozias Humphrey.
J. Meyer.

PARISINUS, AUGUSTINUS. This artist is supposed to have been a native of France, and to have flourished about the year 1640. He engraved several plates of book ornaments, which are executed with the graver in a very indifferent manner, and his drawing is very incorrect. Florent le Comte mentions five prints by him from the designs of Florius Macchius, but without specifying the subjects. He executed several of the plates for a book of emblems, after the designs of Florius Macchius. He generally used a cipher, composed of an A and a small P under it, thus .

PARIZEAU, PHILIP. A French engraver, born at Paris in 1740. We have by him several etchings, after Sal Rosa, and other masters, executed in a neat spirited style, among wh ich ar e the following:

An Assembly of Roman Soldiers; *after Sal. Rosa.*
Marius seated on the Ruins of Carthage; *after the same.*
The Martyrdom of St. Andrew; *after Deshayes.*
The Martyrdom of St. Bartholomew; *after the same.*
Psyche refusing the Honours of Divinity; *after Boucher.*

PARMENSIS, Baptista. An Italian engraver, born at Parma about the year 1530. He chiefly resided at Rome, where he engraved several plates after various masters, and from his own designs. His prints are executed with the graver, in a style resembling that of Cornelius Cort. Among others, we have the following prints by him:

The Portrait of Philip II. King of Spain. 1589.
The Virgin and Infant appearing to St. John; *after Baroccio, Baptista Parmensis, fec.* 1588.
The Baptism of Christ. *Bapt. Parmensis, del.*
The Chastity of Joseph. 1592.
The Crucifixion, in two sheets; *Bapt. Parmensis, formis.* 1584.

PARMENSIS, Jacobus. He was probably of the same family with the preceding artist. We have, among others, a print of the Martyrdom of St. Peter and St. Paul, *after Parmigiano.* It is executed with the graver in a slight style, somewhat resembling Giovanni Giacomo Caraglio, to whom it has been sometimes attributed.

PARMENTIER, L. This artist engraved a title for the works of Philip Wowermans, with the portrait of the painter at the bottom, from a design by *J. de la Jove.*

PARMENTIER, James. A French painter, born at Paris in 1658. He was a relative of Sebastian Bourdon, by whom he was instructed in the art. On the death of Bourdon, he came to England in 1676, and was for some time employed by Charles de la Fosse, to assist him in the works he was engaged in at Montague House. King William sent Parmentier to Holland, to ornament his palace at Loo, but he quarrelled with Marot, the superintendant of the works, and returned to London. Not finding on his arrival much employment, he went into Yorkshire, and was engaged in several historical subjects, as well as portraits. He painted an altar-piece for the principal church at Hull, and a picture of Moses receiving the Law, for St. Peter's church at Leeds. His best performance was the staircase at Worksop. He gave a picture of Diana and Endymion to Painters-hall. On the death of Laguerre, in 1721, he returned to London, where he died, in 1730, aged 72.

PARMIGIANO. See Mazzuoli.

PARMIGIANO, Fabrizzio. According to Baglione, this artist flourished at Rome in the pontificate of Clement VII. He painted landscape with considerable reputation. In the church of S. Cecilia in Trastevere, are eight large pictures by him, painted in fresco, in which, like some of the landscapes by the Carracci, there is more of the ideal than the natural. The subjects are grandly conceived, and they are touched with great spirit. He died at the age of 45.

PARODI, Domenico. This artist was born at Genoa in 1668. He was the son of Giacomo Filippo Parodi, an eminent sculptor, who observing in him an uncommon quickness and vivacity, bestowed on him an excellent education, and his progress in literature was considerable. He acquired the first elements of design under his father, and for some time applied himself to the pursuit of sculpture; but a partiality for painting prevailed, and, according to Ratti, he was sent to Venice, where he entered the school of Bombelli, and became an excellent colourist, by studying the works of Tintoretto and

Paolo Veronese. With the intention of improving his style of design, he visited Rome, where he studied with incessant assiduity the works of the most distinguished masters. Of the moderns, he attached himself to the manner of Carlo Maratti, and in the style of that master painted his celebrated picture of S. Francesco di Sales, in the church of the Filippini, at Genoa.

PARODI, Ottavio. This painter was born at Pavia in 1659, and was a scholar of Andrea Lanzano. He afterwards visited Rome, where he studied some years. On his return to Pavia he executed several works for the public places in that city, which established his reputation as a respectable painter of history.

PAROLINI, Giacomo. This painter was born at Ferrara in 1663. His father dying when he was only five years of age, he was taken under the protection of a maternal uncle, who perceiving his disposition for the art, placed him as a disciple of Cavaliere Peruzzini at Turin, under whose tuition he remained until he was eighteen, when he visited Bologna, and entered the school of Carlo Cignani. He returned to Ferrara a little time previous to the death of Maurelio Scannavini, who had been his fellow student under Cignani, and finished some pictures left imperfect by that master. Though inferior to Cignani in the grandeur of his conception, and his masterly conduct of the chiar-oscuro, he sustained the credit of his school by the elegance of his design, and the suavity of his colouring, particularly in his carnations. He was unusually successful in the design of his female figures and children. His bacchanals and festive dances remind us of the playful elegance of Albano. His pictures of those subjects are to be found in almost every collection at Ferrara. Of his historical works, the most considerable are, the Last Supper, in the cathedral at Ferrara; and his celebrated fresco, representing St. Sebastian with a glory of angels, in the church dedicated to that Saint, at Verona. He was the last eminent painter of his country, and "with him," says Lanzi, "was buried the glory of the Ferrarese school." He died in 1733, aged 70.

PAROLINI, Pio. According to Ab. Titi, this painter was a native of Udine, though he chiefly resided at Rome, where he was received into the Academy, in 1678. He painted the ceiling of one of the chapels in S. Carlo al Corso, representing an allegorical subject, which was ingeniously composed, and well coloured.

PARONE, Francesco. According to Baglione, this painter was born at Milan, near the end of the fifteenth century. He was the son of an obscure artist, from whom he learned the first rudiments of design. At an early age he visited Rome, where he had the good fortune of being taken under the protection of the Marquis Guistiniani, when he had the advantage of studying the celebrated works of art in that distinguished collection, and of contemplating the admirable productions of the great masters at Rome. In the church of the monastery of S. Romualdo, is an altar-piece by this master, representing the Martyrdom of a Saint of that order; a grand composition of many figures. He died at Rome in the prime of life, in the year 1634.

PARR, R. An English engraver, who flourished about the year 1740. He was of little celebrity, and was chiefly employed by the booksellers in portraits and book plates. Among others, we have the following portraits by him:

Maria Louisa, daughter of Charles II.
John Fisher, Bishop of Rochester.
William Becket, prefixed to his Chirurgical Observations. 1740.

PARROCEL, Joseph. An eminent painter of battles, born at Brignoles, in Provence, in 1648. He was the son of Bartholomew Parrocel, a painter of little note, who had instructed him in the first elements of the art, but he died when his son was only fourteen years of age. Without the assistance of any other instructor, he went to Paris, where his lively disposition, and a progress in the art unusual at his age, recommended him to the notice of some of the most distinguished artists, who aided him with their advice, and recommended him to visit Italy. On his arrival at Rome, he found the works of Borgognone in the highest estimation; and he had the good fortune to be admitted into the school of that distinguished artist. After a residence of some years at Rome, he visited Venice, where he improved his system of colouring, which at that time partook of the dark and cold style of Cortesi, by studying the works of the best Venetian masters. Such was the encouragement he experienced, and the homage paid in that city to his talents, that he had entertained a project of establishing himself there, when an extraordinary rencontre obliged him to alter his purpose. As he was returning to his apartments, he was assailed on the Rialto by several assassins, posted, as it is believed, by persons jealous of his merit and success, and was indebted to his courage and personal vigour for his escape from so dangerous a dilemma. In 1675 he returned to Paris, and immediately met with public favour and encouragement. He was made a member of the Academy the following year, on which occasion he painted for his picture of reception the Siege of Maestricht, which greatly increased his reputation. He was commissioned by the Marquis de Louvois, to decorate one of the four refectories of the Invalids, with the conquests of Louis XIV. in which he succeeded so much to the satisfaction of that minister, that he was immediately employed in some of the works at Versailles. He became one of the favourite painters of Louis XIV. in whose service he remained until his death. The talents of Joseph Parrocel were not limited to the representation of battles, he was occasionally employed as a painter of history, in which he acquired no mean reputation. He painted several historical subjects for the Hotel de Toulouse, and an admirable picture of St. John in the Wilderness, for the church of Notre Dame, at Paris. His battles pieces are ingeniously and copiously composed, his design of the figure and horses is correct and spirited, and his touch is marked with a fire and enthusiasm which are admirably adapted to the subjects he represented. He died in 1704, aged 56. We have several spirited etchings by this artist, from his own designs, among which are the following:

The Four Times of the Day; *J. Parrocel, inv. et fec.*
Four Battles; *the same inscription.*
A set of forty-eight prints of the Life of Christ.

PARROCEL, Charles. He was the son of the foregoing artist, born at Paris in 1689, and was first instructed by his father, who dying when he was only sixteen years of age, he was placed under the tuition of Charles de la Fosse, and on leaving that master travelled to Italy, where he studied some years. On his return to France he acquired considerable reputation in the branch of painting in which his father had distinguished himself. Although his battle pieces and huntings are inferior to those of Joseph Parrocel, his

pictures possessed sufficient merit to procure his reception into the Academy at Paris We have by this artist a set of spirited etchings, from his own designs, representing horse and foot soldiers. He died in 1752, aged 64.

PARROCEL, Ignatius. This artist was the nephew of Joseph Parrocel, born at Paris about the year 1680. He was apparently his scholar, as he painted similar subjects of battles and huntings, in a style which bears a strong resemblance to that of his uncle. He died at Paris in 1722.

PARROCEL, Stephen. A French painter and engraver, who was apparently a relation of the preceding artists. He was born at Paris about the year 1720. We have several etchings by him, executed in a bold free style, among which are the following:

A Bacchanalian subject; *from his own design.*
The Triumph of Mordecai; *after J. F. de Troy.*
Bacchus and Ariadne; *aftar Subleyras.*

PASINELLI, Lorenzo. This painter was born at Bologna in 1629, and was first a scholar of Simone Cantarini, but afterwards studied under Flaminio Torre, whose school he left at an early age. He afterwards visited Venice, where the brilliant and ornamental style of Paolo Veronese induced him to follow him as a prototype. His imitation was, however, neither mean nor servile, he adopted his splendour and magnificence, but the airs of his heads, and the disposition of his colours, he acquired from another source. His genius naturally led him to rich, copious, and spirited compositions. Such are his pictures of Christ's Entry into Jerusalem, at the Certosa at Bologna; and the history of Coriolanus, in the Palazzo Ranuzzi. These sufficiently establish his claim to a novel and fervid invention, a spirited execution, and a certain machinal facility, which is never the portion of mediocrity. It will, however, be acknowledged, that his attitudes are occasionally strained, and that he sometimes too nearly resembles Paolo in his pompous and fantastical habiliments, and in his neglect of costume. These defects are particularly discernible in his picture of St. John preaching in the Wilderness, which occasioned his rival Taruffi to remark, that instead of a desert in Judea, the scene reminded him of the Piazza di S. Marco at Venice. He sometimes moderated this fire according to the subject, as appears in his picture of the Holy Family, in the church of the Barefooted Carmelites, in which he appears to have imitated the grace and elegance of Albano. He was more employed for private collections than for the public edifices, though there are several of his pictures in the churches at Bologna, of which one of the most esteemed is the Resurrection, in the church of S. Francisco. He died in 1700, aged 71. We have the following etchings by this artist, from his own designs:

St. John preaching in the Wilderness; fine.
The Martyrdom of several Saints.

PASQUALI, Filippo. This painter was a native of Bologna, and a scholar of Carlo Cignani. He flourished about the year 1680, and, in conjunction with Marc Antonio Franceschini, painted several fresco works at Bologna and Rimini. There are some of his paintings in the portico of the Serviti, at Bologna; and Lanzi makes more honourable mention of his pictures in the church of S. Vittore, at Ravenna.

PASQUALINI, or PASCALINI, GIOVANNI BATISTA. An Italian painter and engraver, born at Cento, near Bologna, about the year 1600. He frequented for some time the school of Ciro Ferri; but it does not appear that he arrived at great eminence as a painter. We have several etchings by this artist, principally after Guercino, his countryman, in which he endeavoured to imitate with the point the bold and masterly pen drawings of that master, but he did not possess a sufficient command of his instrument to accomplish it with much success. He frequently signed his plates *J. B. Centensis.* We have, among others, the following prints by him:

St. Felix kneeling before the Virgin and Infant; *after L. Caracci.*
St. Diego working a Miracle; *after Ann. Caracci.*
The Death of St. Cecilia; *after Domenichino.*
The Aurora; *after Guido.*

SUBJECTS AFTER GUERCINO.

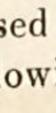
Christ dictating the Gospel to St. John.
The Resurrection of Lazarus.
Christ giving the Keys to St. Peter.
Christ taken in the Garden.
Angels showing Mary Magdalen the Instruments of the Passion.
Christ with the Disciples at Emaus.
The Incredulity of Thomas.
The Virgin and Infant, with an Angel presenting Fruit.
The Virgin and Infant, to whom St. John presents an Apple.
St. Charles Borromeus.
St. Felix resuscitating a dead Child.
Tancred and Erminia.
Titon and Aurora.

PASQUALINO, DA VICENZA. See ROSSI.

PASQUIER, JOHN JAMES. A French engraver, born at Paris about the year 1736. He was a pupil of Lawrence Cars, and has engraved several plates after the French painters, and a variety of vignettes and other book plates. Among others, we have the following by him:

Arion upon the Dolphin; *after Boucher.*
Two Pastoral Subjects; *after the same.*
The Graces; *after C. Vanloo.*
A set of Twelve Academical Figures; *after Natoire.*

PASS, or PASSE, CRISPIN DE, the ELDER. This eminent artist was born at Utrecht about the year 1560. He is said to have been instructed in engraving by Theodore Cuernhert. He was a man of letters, and not only industrious to perfect himself in his art, but fond of promoting it. This particularly appears from his being at the expence of setting forth *Holland's Heroloogia,* which is expressly stated to be published, *Impensis Crispini Passe.* He applied himself very early in life to the study of design, as appears from the preface to his drawing-book, published in 1643 at Amsterdam, in Italian, French, and Dutch, entitled *Della Luce del dipingere e disegnare,* in which he mentions his intimacy

with the most celebrated masters of the time. Freminet, Rubens, A. Bloemart, P. Morelson, and P. Vander Berg, were among his friends and encouragers. His talents recommended him to the notice of Prince Maurice, who sent him to Paris, where he taught drawing, in the academy of M. Pluvinel, riding-master to Louis XIII. on which occasion he published his celebrated set of prints, entitled, *Instruction du Roi en l'exercise de monter à cheval, par Messire Antoine de Pluvinel.* The plates represent the different exercises of the horses, the manner of tilting at the barriers, &c. In these are introduced the portraits of Louis XIII. the Duke de Bellgarde, and many of the great personages of the court. At what time he came to England is not clearly ascertained, but as none of his prints, engraved here, are dated later than 1635, it is probable that he quitted this country soon after that period. The plates of Crispin de Pass are executed entirely with the graver, in a neat, clear, and original style; and though there occasionally appears somewhat of stiffness and formality, his prints, especially his portraits, possess great merit. Many of them he designed from the life, and the greater part of his historical, and other subjects, are engraved from his own compositions. He succeeded best in figures of a small size. He usually marked his plates with a cipher composed of an S. a V. and a P. joined together thus . His prints are very numerous. The following is an ample list of those most esteemed:

ENGLISH PORTRAITS.

Queen Elizabeth, sumptuously attired, with the Crown, Sceptre, and Globe; *after Isaac Oliver.*
A Head of the same Queen; oval.
James I. with the Sceptre in his hand.
James I. with a Hat and Ruff; oval.
Anne of Denmark, his consort; the same.
Henry, Prince of Wales; oval.
Charles, his brother, afterwards Charles I.; the same.
Frederick, Count Palatine, consort of Princess Elizabeth.
Elizabeth, daughter of James I. his wife.
Sir Philip Sidney.
The Earl of Essex on horseback.
Thomas Percy, the conspirator; scarce.

FOREIGN PORTRAITS.

Henry IV. King of France.
Mary of Medicis, his queen.
Philip II. King of Spain.
Henry Frederick, Prince of Nassau.
Albert, Archduke of Austria, and Maurice, Prince of Nassau, on horseback.
Louisa Juliana, Countess of Nassau; circular.
Andrea Doria, Genoese Admiral.
Adolphus, Baron of Schwartzenberg.
Alexander Farnese.
A set of fourteen Portraits of Women, with a frontispiece, entitled, *Speculum illustrium feminarum.*

SUBJECTS FROM HIS OWN DESIGNS.

Adam and Eve.
Susanna and the Elders.

Three small circular plates of Busts, representing Faith, Hope, and Charity; fine.
Cleopatra.
Hercules strangling Anteus.
The Inside of a Tavern, with Men and Women quarrelling; *C. van Pass, inv.* 1589. One of his earliest prints.
The Seven Liberal Arts.
The Nine Muses.

SUBJECTS AFTER VARIOUS MASTERS.

The History of Tobit, in six plates; *after M. de Vos.*
The Twelve Months, in twelve circular plates; *after the same.*
The Four Evangelists, in four plates; *after Geldorp Gorcius*; very fine.
The Angels appearing to the Shepherds; *after A. Bloemaert.*
The Crucifixion; *after Jod. de Winghe.*
The Judgment of Paris; *after C. vanden Broeck.*
The Siege of Troy; *after the same.*
A set of four Landscapes, with figures; *after J. Breughel.*

PASS, or PASSE, CRISPIN DE, the YOUNGER. He was the eldest son of the preceding artist, born at Utrecht about the year 1585, and was instructed in the principles of drawing and engraving by his father. Whether he died young, or did not long continue the profession, does not appear, but we have only a few engravings by him, among which are the following:

PORTRAITS.

Frederick, Elector Palatine; inscribed, *Crispin Passeus, jun. fig. et sculps*; oval.
Johannes Angelius Werdenhagen; *C. de Passe filius, fec.* 1600.

SUBJECTS.

Three, of a set of four plates of the History of the Rich Man and Lazarus; the fourth was engraved by his father.

PASS, or PASSE, WILLIAM DE. He was the second son of Crispin de Pass, the elder, born at Utrecht about the year 1590, and was also instructed by his father, under whom he became a very eminent artist. It is probable that he came to England with the elder Pass, where he resided the greater part of his life, and where he engraved his best plates. His prints are very numerous; the most esteemed of which are his portraits, which are highly valued, and many of them very scarce. He sometimes marked his plates with the cipher $\frac{P}{W}$. The following are his principal works:

PORTRAITS.

James I. and his Family, inscribed *Triumphus Jacobi Regis Augustæ que ipsius prolis*; scarce.
James I. with Henry Prince of Wales. After the death of that prince the face was erased, and that of Charles his brother substituted in its place.
Robert Dudley, Earl of Leicester; oval, with the cipher.
George Villiers, Duke of Buckingham on horseback, with shipping in the back-ground; scarce.
Robert Devereux, Earl of Essex, on horseback; scarce.
Frances, Duchess of Richmond and Lenox; very highly finished, inscribed, *Anno.* 1625. *insculptum Guliel. Passeo Londinum.*

Sir John Haywood, *W. Pass, f.*
Sir Henry Rich; very fine.
Darcy Wentworth. 1624.
The King and Queen of Bohemia, with four of their children, inscribed, *Will. Pass, fecit, ad vivum figurator.* 1621.
The Palatine Family, in which the youngest child is playing with a rabbit; without the name of the engraver.

He also engraved some devotional and other subjects, which possess considerable merit, though inferior to his portraits.

PASS, or PASSE, SIMON DE. This artist was the youngest son of Crispin de Passe the elder, and received his instruction from his father. He resided about ten years in England, where he engraved several fine portraits, the earliest of which is dated 1613, and on leaving this country he entered the service of the King of Denmark. He was employed by Nicholas Hilliard to engrave counters of the English royal Family. Of his numerous prints, his portraits are the most estimable, although he engraved several sacred subjects, frontispieces, and other book ornaments, which are very neatly executed. He sometimes marked his plates with the cipher ℙ. The following are his most esteemed prints:

PORTRAITS.

Queen Elizabeth; whole length.
James I. crowned, sitting in a chair.
The same, with a hat.
Queen Anne, on horseback, with a View of Windsor; scarce.
The same; dated 1617.
Prince Henry with a lance.
Philip III. King of Spain.
Maria of Austria, his daughter, the intended bride of Charles I.; scarce.
The same, as sister of Philip IV.; very fine.
General Edward Cecyll, son to the Earl of Exeter; very scarce.
George Villiers, Duke of Buckingham. 1617, when Earl.
The same, when Marquis. 1620.
Robert Carr, Earl of Somerset.
Frances Howard, Countess of Somerset.
Francis Manners, Earl of Rutland.
Thomas, Earl of Arundel; *after Mirevelt.*
Sir Walter Raleigh.
Sir Thomas Smith, Ambassador to Russia.
William, Earl of Pembroke; *after Van Somer.*
Richard, Earl of Dorset.
Archbishop Abbot, with a View of Lambeth.
Robert Sidney, Viscount Lisle; scarce.
Charles, Earl of Nottingham.
Mary Sidney, Countess of Pembroke; scarce.
Henry Wriothesly, Earl of Southampton.
Edward Somerset, Earl of Worcester.
Count Gondomar, Ambassador from Spain; very fine.
Frederick Henry, Prince of Orange, inscribed, *Liberum Belgium;* very fine.
Four whole length Portraits of the Dukes of Burgundy—John the Intrepid, Philip the Bold, Philip the Good, and Charles the Rash; etchings; scarce.

PASS, or Passe, Magdalen de. This ingenious lady was the daughter of the elder Crispin de Pass, and learned the art of engraving from her father. She executed some small plates, in imitation of the neat finished style of Count Goudt, which, though inferior to the prints of that nobleman, possess considerable merit; and also engraved a few portraits. She sometimes used the cipher $\frac{P}{M}$. Among others, we have the following prints by her:

PORTRAITS.

Her own Head; scarce.
Catherine, Duchess of Buckingham, with a feather in her hand.

VARIOUS SUBJECTS.

The Wise and the Foolish Virgins; *after Elsheimer;* fine and scarce.
The Four Seasons; *after the designs of her father.*
Cephalus and Procris.
Salmacis and Hermaphroditus.
Latona changing the Lycian Peasants into Frogs.
Alpheus and Arethusa.
A pair of Landscapes; *after Roland Savery.*
A pair, one a Storm with a Shipwreck, and the other a Landscape with a Windmill; *after A. Willeres;* fine.

PASSERI, Giovanni Batista. He was born at Rome about the year 1610, and is reported by Lanzi to have been a friend of Domenichino, and a follower of his style. In the church of S. Giovanni della Malva, at Rome, is a picture by him of the Crucifixion; but his works are more frequent in private collections than in public edifices. He sometimes painted pictures of dead game, birds, &c. touched with great spirit, of which there are several in the Palazzo Mattei. In the Academy of St. Luke is a portrait of Domenichino, painted by Passeri, and placed there at the death of his friend, whose funeral oration he pronounced. Lanzi ranks this artist among the most correct of the Italian writers on art. His principal work is entitled, *Vite dé Pittori, Scultori, e Architetti, che hanno avorato in Roma, e che son morti dal,* 1641. *al* 1673. He died in 1679.

PASSERI, Guiseppe. He was the nephew of the preceding artist, born at Rome in 1654, and, according to Pascoli, was a favourite disciple of Carlo Maratti, of whose style he was one of the most successful followers. His principal works at Rome are his picture of the Conception, in the church of S. Tommaso in Parione; and one of the laterals to the picture of the Baptism, by Maratti, in the Vatican, in which he has represented St. Peter baptising the Centurion, which has been executed in mosaic, and the original placed in the church of the Conventuali at Urbino. At Pesaro is one of his most esteemed works, representing St. Jerome meditating on the Last Judgment. He died in 1714, aged 60.

PASSERI, Andrea. This painter was a native of Como, in the Milanese, and flourished about the year 1505. In the cathedral of his native city is a picture of the Virgin, surrounded by the Apostles, in which the heads are of a tolerable expression, but the hands and draperies are dry and stiff, unworthy of the era in which it was painted, in 1505.

PASSERO, or Passari, Bernardino. An Italian painter and engraver, who flourished at Rome about the year 1580. As a painter, he appears to have adopted the style of Taddeo Zuccaro. He is, however, more known as an engraver than a painter. We have a considerable number of prints by him, consisting chiefly of devout subjects, from his own designs. They prove him to have possessed a ready and fertile invention, but his design is incorrect, and the airs of his heads are neither beautiful nor expressive. He sometimes signed his plates with his name at length, and sometimes used the cipher ℬ. Among others, we have the following prints by him :

The Holy Family, in which the Virgin is attired as a Bohemian.
A set of several plates of the Life of St. Bruno.
Several Madonnas, and other subjects.

PASSEROTTI, Bartolomeo. This painter was born at Bologna about the year 1540. He was first a scholar of Giacomo Baroccio da Vignola, but afterwards he became the disciple and coadjutor of Taddeo Zucarro. He resided in the early part of his life at Rome, where he painted some pictures for the public edifices, of which the most esteemed is the Martyrdom of St. Paul, in the church of S. Paolo alle Tre Fontane. On his return to Bologna, he painted a great number of altar-pieces for the churches, of which the most celebrated are the Adoration of the Magi, in S. Pietro; the Annunciation, in S. Martino Maggiore; and the Virgin on a throne, surrounded by St. John the Baptist and other Saints, in S. Giacomo Maggiore; painted in competition with the Caracci, and which excited their admiration and applause. His works are very unequal, as he frequently sacrificed correctness and refinement to his desire of gain, and to the indulgence of an uncommon facility of hand. He was the founder of a respectable academy at Bologna, and counted among his disciples, Francesco Vanni, Agostino Caracci, and other distinguished artists. B. Passerotti particularly excelled in portrait painting, and was considered little inferior to Titian in dignity of character and gracefulness of attitude. He died in 1595, aged 55.

PASSEROTTI, Tiburzio. He was the eldest son and the disciple of the preceding artist, born at Bologna in 1575. He painted history and portraits, in the style of his father. Of his works in the public edifices at Bologna, the following are the most deserving of notice. In the church of S. Maria Mascarella, a picture of the Assumption; in S. Cecilia, St. Francis and St. Jerome kneeling before the Virgin; in S. Cristina, the Annunciation; and in S. Giacomo Maggiore, the Martyrdom of St. Catherine, his most celebrated performance. He died at Bologna, in the prime of life, in 1612.

PASSIGNANO, Cavaliere Domenico Cresti, called. This painter was born at Passignano, near Florence, in 1558. He was first a scholar of Batista Naldini, but afterwards studied under Federigo Zuccaro, to whose style his manner is more conformable. He resided some time at Venice, and was so fascinated with the works of the great masters of that school, that, according to Boschini, he used to observe, that whoever had not seen Venice, could not hope to become a painter. Though neither select in his forms, nor correct in his design, he is ingenious and abundant in his compositions, and in the splendour of his habiliments, and the richness of his architecture, resembles more the style of Paolo Veronese, than any other of the Florentine painters. He sometimes re-

minds us of Tintoretto, in the strained attitudes of his figures, and, like that master, painted many of his pictures with so thin and oily a substance in colouring, that several of both their works have already perished. Such has been the fate of his picture of the Crucifixion of St. Peter, and the Presentation in the Temple, painted for the Basilica of St. Peter, in the pontificates of Paul V. and Urban VIII. There are, however, some of his pictures remaining, which are painted with an excellent *impasto* of colour. Of these may be mentioned a dead Christ, in the Capella di Mondragone at Frascati; a Descent from the Cross, in the palazzo Borghese, at Rome; and Christ bearing his Cross, in the Collegio S. Giovaninno at Florence. He died in 1638, aged 80.

PASTI, Matteo. An old Italian engraver, who flourished about the year 1470. He executed a set of prints for a folio volume, entitled, *De Re Militare*, by R. Valturius, published at Verona in 1472.

PASTILL, J. de. A French engraver, who appears to have been chiefly employed in copying the prints of other artists, which he did in a very indifferent manner. Among other plates of that description, we have the Murder of the Innocents, after the engraving by *Louis Audran; from Le Brun.*

PASTORINI, B. A modern Italian engraver, who resided in London about the year 1770. He engraved some plates in imitation of the style of Bartolozzi, assisted by his instruction. We have among others, the following by him:

L'Allegro; *Angel. Kaufman, pinx. B. Pastorini, fec.*
Il Penseroso; the companion.
A View of London; *from his own design.*
Guntherus and Griselda; *J. F. Rigaud, pinx. B. Pestorini, fec.*
Griselda returning to her father; the companion.

PATAROL, Lawrence. This artist engraved some book plates, and among them a frontispiece for a book of coins, published at Venice in 1702.

PATAS, John Baptist. A French designer and engraver, born at Paris in 1744. He has engraved several small plates after various French painters and from his own designs; among which are the following:

The Judgment of Paris; *after Queverdo.*
The dangerous Model; *after the same.*
Henry IV. permitting Provisions to enter Paris whilst he was besieging it; *after Careme.*
An allegorical subject on the Accession of Louis XVI. to the throne of France; *from his own design.*

PATAVINUS. See Avibus.

PATCH, Thomas. An English engraver, who flourished about the year 1770. He engraved a set of twenty-six plates, from the pictures of *Masaccio*; dated in that year.

PATEL. A French landscape painter, who flourished about the year 1680. It is not known by whom he was instructed in the art, but he appears to have visited Rome, from the subject of his pictures, which generally represent views in the vicinity of that

city. He had evidently adopted the fine style of Claude Lorraine, and in some of his works has not been unsuccessful in his imitation. The scenery of his pictures is grand and striking, and his distances retire with a pleasing degradation. His landscapes are usually embellished with the ruins of ancient architecture, and decorated with figures, correctly drawn, and touched with spirit. His skies are clear and brilliant, and his verdure is fresh and agreeable, though occasionally too green and monotonous. Though unequal to his admirable model in the purity of his aerial tints, and the grandeur of his compositions, the works of Patel possess sufficient merit to entitle him to an eminent rank among the landscape painters of his country.

PATENIER, Joachim. This painter was born at Dinant, in the principality of Liege, in 1480. He chiefly resided at Antwerp, where he acquired considerable reputation as a landscape painter, and was admitted a member of the Academy there in 1515. His pictures are usually of a small size, very highly finished, in a laboured style, into which he generally introduced a great number of small figures, designed with tolerable correctness, and neatly touched. He also painted huntings and battles, which, at that early period, were held in considerable estimation.

PATER, John Baptist. A French painter, born at Valenciennes in 1695. He went early in his life to Paris, when he became a scholar of Anthony Watteau; and under the tuition of that master, distinguished himself as an excellent colourist, though a negligent and incorrect designer. He painted similar subjects to those of Watteau, representing balls, gallant assemblies, and pastorals; but he is very inferior to him in the spirited touch of his pencil, and in the expression of his heads. He died in 1636, aged 41.

PATIGNY, Giovanni. An Italian engraver, who flourished about the year 1650. He executed a few plates, in which he appears to have imitated the style of Agostino Caracci, but with little success. Among others, is a print of the Virgin and infant Christ, with St. John; *after Annibale Caracci.* The drawing is not very correct, and the effect feeble and heavy.

PATON, Richard. An eminent English painter of marines and combats by sea, who flourished about the year 1758. Several of his sea-fights have been engraved by Canot, and other celebrated artists; and we have a few etchings by himself, executed with taste and spirit. Among others are the following:

The Victory gained by the English over the French, 21 September, 1757.
The Engagement of the Monmouth with the Foudroyant, in which the French ship was taken. 28 February, 1758.
The Engagement between the Buckingham and the Florissant, supported by two Frigates, 3d Nov. 1758.

PATOUR, John Augustine. A French engraver, born at Paris about the year 1760. He was a pupil of Hallé and Flipart, and has engraved several plates in a neat style, among which are the following:

The little Lyar; *after Albert Durer.*
Le doux Sommeil; *after Hallé.*
Le doux Repos; *after the same.*
Two Views of La Rochelle; *after Lallemand.*

PATTE. A French architect, who is stated by Basan to have engraved several plates of architectural ornaments.

PAUDITS. This artist was a native of Lower Saxony, about the year 1618. After receiving some instruction in design from an obscure German painter, he visited Amsterdam, where he entered the school of Rembrandt, of whom he became one of the ablest disciples. On his return to Germany he was taken into the protection of Albert Sigismund, Duke of Bavaria, in whose employment he remained several years, and for whom he painted some of his finest works. He was also favoured with the patronage of the Bishop of Ratisbon, and distinguished himself as a painter of history and portraits. His historical subjects are well composed, his colouring is both vigorous and harmonious; and his heads, especially those of old men, are marked with dignity and expression. He particularly excelled in portrait painting, in which he was much employed; and his pictures of that description are full of character and life. Sandrart reports, that his death was occasioned by the unfortunate issue of a contest he had engaged in with a contemporary artist, who had challenged him to paint a picture in competition with him. Although the production of Plaudits was greatly superior to that of his rival, the ignorance of the judges giving the preference to the work of his antagonist, their decision affected him so sensibly, that he did not long survive it.

PAVIA, Giacomo. This painter was born at Bologna in 1655, and was a scholar of Antonio Crespi. He painted history with some reputation, and was employed in several works for the churches in his native city; of which the most esteemed are his picture of St. Anne teaching the Virgin to read, in S. Silvestro; and the Nativity, in S. Guiseppe. Lanzi states, that he visited Spain, where he distinguished himself. He died in 1740, aged 85.

PAUL, or de Paulis Andrew. A Flemish engraver, who flourished about the year 1640. He engraved several plates, among which are the following:

Peter denying Christ; *after Gerard Segers.*
Titian and his Mistress; *after the etching by Vandyck.*
The Tooth-drawer; *after Theodore Roelants.*

PAUL, S. An English mezzotinto engraver, who flourished about the year 1760, and by whom we have a few portraits, among them that of Mrs. Barry, the actress; *after Kettle.*

PAUL, Robert. This artist was probably a native of Scotland. He resided at Glasgow, about the year 1762, when he engraved some views of that city. They are neatly executed, and bear the above date.

PAULINI, Giacomo. An Italian engraver, who apparently resided at Venice. We have a few prints by him, among which are the following:

St. Peter; probably from his own design, as he has added the word *fecit*, to his name.
A View of the Ponte di Rialto, at Venice.

PAULYN, Isaac. This artist is called by Lord Orford, Paling. He was born at Amsterdam about the year 1630, and was a scholar of Abraham Vanden Tempel. He was an eminent portrait painter, and in that capacity visited England, where he resided many years. In 1682 he returned to Holland, and established himself at the Hague, where he met with great encouragement.

PAULYN, Horatius. This painter is introduced by M. Descamps among the artists born about the year 1643. He was a native of Amsterdam, but it is not said under whom he studied. He excelled in painting conversations and gallant subjects, in which he occasionally gave way to a culpable breach of decorum and decency.

PAUTRE, John le. This eminent artist was born at Paris in 1617. In the early part of his life he was placed with a carpenter and builder, under whom he learned to draw plans and ornamental designs, in which he discovered an inventive genius, and extraordinary facility. He afterwards turned his attention to engraving, both with the point and the graver, and has executed a prodigious number of plates, consisting of architectural decorations, friezes, ceilings, vases, and other ornaments, which, except a few prints from the drawings of Paolo Farinati, are all after his own designs. He also engraved several historical and devout subjects; but they are inferior to his other plates. He was made a member of the Academy at Paris in 1677, and died there in 1682, aged 65. The works of Le Pautre, as an engraver, are very numerous, and are so well known, that a detailed account of them will not be deemed necessary. They are usually marked with the initials I. P. or I. le P. The following are his most esteemed prints:

PORTRAITS.

John le Pautre, with a border of flowers, supported by Genii. 1674.
Louis XIV. in a Roman attire. 1684.
John Robert.

VARIOUS SUBJECTS.

A set of ten plates of the History of Moses.
Twenty-two of Mythological Subjects.
Twelve of Landscapes, Views of Gardens and Grottos.
Six plates of Italian Fountains.
Six of Friezes, Mythological Subjects.
Twelve of Antique Vases.
Six plates of Sea-ports and Vessels.
The Sacre of Louis XIV., in the cathedral at Rheims; in three sheets.
The Baptism of the Dauphin.
Two perspective Views of the Canal of Fontainbleau.

PAYNE, John. An English engraver, born about the year 1606. He was a disciple of Simon de Pass, and is considered as the first artist of this country that distinguished himself by the graver. Had his application been equal to his genius, he would have ranked among the first of his profession; but he was indolent and dissipated, and though recommended to King Charles I. he neglected his fortune and his fame, and died in indigence before he was forty, in 1647 or 1648. He engraved portraits, frontispieces,

and other book-plates, as well as a variety of other subjects, such as landscapes, flowers, fruit, birds, beasts, &c. but his portraits are the most esteemed of his prints. They are executed entirely with the graver, in a free open style, and produce a very pleasing effect. In Mr. Evelyn's *Scultura,* he is commended for his engraving of a ship, which Vertue informs us was the Royal Sovereign, built in 1637, by Phineas Pett. It was engraved on two plates, and when joined, was three feet long, by two feet two inches high. The following are his most esteemed portraits:

Henry VII. prefixed to his Life by Lord Bacon.
Henry VIII.
Robert Devereux, Earl of Essex, with a hat and feather.
Sir Benjamin Rudyard; *after Mytens.*
Doctor Alabaster; *after Cornelius Jansen;* scarce.
Hugh Broughton.
Alderman Leate; *after C. Jansen;* scarce.
Roger Bolton. 1632.
Arthur Lake, Bishop of Chichester.
Sir Edward Coke. 1629.
Algernon Percy, Earl of Northumberland.
George Withers, the Poet, with a hat on.
William Shakspeare.
Ferdinand of Austria; *after Vandyck.*
Count Ernest de Mansfeld.

PAZZI, Pietro Antonio. An Italian engraver, born at Florence about the year 1730. He engraved several portraits of artists for the *Museo Fiorentino,* and various subjects from the pictures in the Florentine Gallery. Among others, we have the following by him:

PORTRAITS.

Francesco Albano, Bolognese Painter; *se ipse pinx.*
Federigo Baroccio, Painter; *se ipse pinx.*
Giacomo Bassano, Painter.
Giovanni Bizelli, Painter; *from a picture by himself.*
Andrea Boscoli, Painter; *the same.*

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after L. Cambiasi.*
The Assumption of the Virgin; *after Raffaelle.*
The Virgin and infant Christ; *after Vandyck.*
St. Zanobi resuscitating a dead Person; *after Betti.*
St. Philip refusing the Popedom; *after the same.*
A Sibyl; *after Crespi.*

PEACHAM, Henry. In the Anecdotes, this gentleman is said to have engraved a portrait of Sir Thomas Cromwell, afterwards Earl of Essex. He was the author of a book called the *Complete Gentleman.*

PEACKE, Edward. An English engraver, who flourished about the year 1640. In conjunction with Robert Peacke, who was probably his brother, he executed some plates of friezes, and other architectural ornaments, published in 1640.

PEACKE, William. Strutt mentions this artist as the engraver of two portraits of the Earl of Holland and the Earl of Warwick. As the prints he alludes to are marked *Peacke, exc.* it is probable that he was rather the publisher than the engraver of them.

PEAK, James. A modern English engraver, who flourished from about the year 1760 till 1777. We have several plates of landscapes by this artist, some of which were engraved for Mr. Boydell; and he also etched a few plates from his own designs. Among others, the following are by him:

A View of Waltham Abbey, in Essex.
Two Landscapes; *after Pillement.*
Two Views of Warwick Hall, in Cumberland, and Ferry Bridge, in Yorkshire; *after Bellers.*
A Landscape, with Mercury and Battus; *after Claude.*
Morning, a Landscape; *after the same.*
A Landscape, with Ruins; *after G. Smith.*
A Landscape, with a Waterfall; the companion; *after the same.*
Four Views; *after R. Wilson.*
Banditti in a rocky Landscape; *after Borgognone.*
The Beggars; the companion; *after the same.*

PEDRETTI, Guiseppe. This painter was born at Bologna in 1694, and was a scholar of Marc Antonio Franceschini. He resided some time in Poland; and on his return to Bologna painted a great number of pictures and altar-pieces for the churches and public edifices, of which the most esteemed are the Martyrdom of St. Peter, in St. Petronio; Christ bearing his Cross, in S. Guiseppe; and S. Margarita, in the Anunziata. He died in 1778, aged 84.

PEHAM, George. By this artist, who was probably a German, and flourished about the year 1594, we have a few bold etchings, executed in the style of a painter. He sometimes signed them with his name at length, and sometimes with the initials G. P. Among others are the following:

Neptune rising from the Sea; with his name.
Hercules and Anteus; with the initials.

PEINS, G. See Penz.

PEIROLERI, Pietro. An Italian engraver, who was a native of Turin, and flourished about the year 1760. Among other prints we have Bacchus seated on a Tun; *after Rubens.*

PELAIS. The name of this very indifferent engraver is affixed to a wretched print of St. John preaching in the wilderness. It is signed *Palais, fec.*

PELHAM, Peter. An English engraver, who flourished about the year 1730. He engraved several portraits in mezzotinto; among which are following:

King George I.; *after Kneller.*
King George II.; *after the same.*
Anne, consort of the Prince of Orange; *after the same.*
Oliver Cromwell; *after Walker.*
Thomas Holles, Duke of Newcastle.
Robert, Viscount Molesworth; *after Gibson.*
John, Lord Carteret; *after Kneller.*
James Gibbs, Architect; *after Hysing.*

PELKIN, Cornelius. A very indifferent Dutch engraver, who lived about the year 1663. Among other plates which he engraved for the booksellers, is a frontispiece to a book entitled, *Spiegel der Spaensche Tirannie,* published at Middleburg in 1663.

PELLEGRINI, Felice. He was born at Perugia in 1567, and was a scholar of Federigo Barocciò. He painted history, and became an artist of sufficient celebrity to be invited to Rome by Pope Clement VIII., who employed him in the Vatican. After having exercised his talents at Rome with considerable reputation, he returned to Perugia, where he died, in 1630.

PELLEGRINI, Vincenzio. He was the brother of Felice Pellegrini, born at Perugia in 1575, and was also educated in the school of Baroccio. He painted several pictures for the public edifices in Perugia, which are to be seen in the churches of S. Antonio, in the Chiesa Nuova, and in other places.

PELLEGRINI, Francesco. According to Barotti, this painter was a native of Ferrara. He was a scholar of Giovanni Batista Cozza, and flourished about the year 1740. There are many of the works of this master in the churches at Ferrara. In the cathedral is a picture representing St. Bernard; and in S. Paolo the Last Supper.

PELLEGRINI, Antonio. This painter was born at Venice in 1674. He was a scholar of Sebastiano Ricci; and is said to have received some instruction from Paolo Pagani. He distinguished himself among the modern Venetians, by a ready and ingenious invention, and an unsual facility of execution, though the effect of his works is impoverished by a feeble and languid colouring, and a total neglect of the principles of the chiaroscuro. The reputation he had acquired at Venice, recommended him to the notice of the Duke of Manchester, who invited him to accompany him to England, where he resided some years. He executed several ornamental works for the mansions of the nobility.

PELLEGRINO, da Bologna. See Tibaldi.

PELLEGRINO, da Modena. See Munari.

PELLEGRINO, di San Daniello. See Udine.

PELLET, David. A French engraver, whose name is affixed to a plate representing Louis XIII. when young, on horseback, with the portraits of Henry IV. and Mary of Medicis, in small ovals at the top. It is executed with the graver in a neat but formal style.

PELLETIER, John. A modern French engraver, born at Paris about the year 1736. We have several plates by him of various subjects, engraved in a neat pleasing style, among which are the following:

The Watering-place; *after Berghem.*
Ruins and Figures; *after the same.*
The Fish-Market; *after Pierre.*
The Green-Market; *after the same.*
Diana Reposing; *after Boucher.*
The Rape of Europa; *after the same.*
Two Pastoral subjects; *after the same.*
The Union of Design and Painting; *after Natoire.*
Young Bacchus; *after C. Vanloo.*
The Travellers; *after Wowermans.*
Ladies going to the Chase; *after the same.*
The Tipplers; *after Ostade.*

PEN, or Penn, Hispel. Mr. Strutt has been led into an error with respect to this supposed artist, by the inaccuracy of the Padre Orlandi, who, in his Abecedario, attributes to him the same monogram as that used by Hans Sebald Beham. The numerous mistakes of the Italian authors, respecting the German engravers, are well known; and it is satisfactorily ascertained, that the prints bearing that cipher, ought to be included in the works of Beham.

PENCHARD, J. A Dutch engraver, who resided at Leyden about the year 1678. His plates are chiefly confined to frontispieces, and other book ornaments. He engraved also the anatomical plates for the works of Reg. de Graaf, with the portrait of the author, published at Leyden in 1678.

PENNENSUS, F. We have by this artist, who was probably a painter, and a native of Italy, a few slight but spirited etchings, executed in a neat free style. There is a fine expression in the heads of his figures, though he is negligent and incorrect in the design of the extremities. The following, among others, are by him:

The Holy Family, with St. Catherine, and an Angel in the air; *after Parmigiano.*
The Marriage of St. Catherine; *from his own design.*

PENNEY, N. A French engraver, by whom we have some plates of devout subjects, executed with the graver in a very neat style, but without much taste. Among others is the following, which is apparently from his own design, as he adds *fecit* to his name:

The Virgin appearing to St. Bartholomew.

PENNI, Giovanni Francesco, called Il Fattore. This painter was born at Florence in 1488. He went to Rome when he was very young, and was received into the school of

Raffaelle, of whom he became a favourite disciple; and being intrusted by that great artist with the management of his domestic affairs, he acquired the appellation of Il Fattore. His talents and assiduity induced his master to employ him in many of his most distinguished works, particularly in painting from his designs the cartoons for the tapestry, and in the Loggie of the Vatican. Taja informs us that the histories of Abraham and Isaac, were executed by Il Fattore. In these important undertakings, he acquitted himself so much to the satisfaction of Raffaelle, that he appointed him his joint heir with Giulio Romano. He was employed by Clement VII. in conjunction with Giulio, to finish the frescoes of the History of Constantine, which had been begun in the Saloon now called by his name. Constantine's Vision of the Cross, and his Battle with Maxentius, were painted by Giulio; his Baptism, by S. Silvester, and his Donation of Rome to that pontiff, by G. F. Penni. He had also a principal share in the history of Cupid and Psyche, in the Farnesina. Of his own compositions, those executed in fresco have now almost entirely perished; and he painted so few pictures in oil, that they are rarely to be met with. He possessed an admirable taste of design, which he had imbibed from his illustrious instructor, and his execution was graceful and facile. He particularly excelled in landscapes, and was well acquainted with the beauties of architecture. In 1525 he was invited to Naples by the Marquis del Vasto, and took with him an admirable copy he had made of the Transfiguration, by Raffaelle, which he sold to that nobleman, for whom he executed some considerable works. The air of Naples proving injurious to his health, he died in 1528, aged 40.

PENNI, Luca. He was the brother of the preceding artist, born at Florence about the year 1500. He is said to have frequented, for a short time, the school of Raffaelle; and after the death of that master attached himself to Perino del Vaga. After painting some pictures for the churches at Lucca and Genoa, he visited England, in the reign of Henry VIII. by whom he was for some time employed, and afterwards went to France, where he painted at Fontainbleau, in conjunction with Il Rosso. On his return to Italy he applied himself to engraving, and executed several plates, both with the point and the graver. His prints are chiefly from the works of Il Rosso and Primaticcio, of which the following are the principal:

Two Satyrs presenting Wine to Bacchus; *after Il Rosso.*
Leda drawing out the Arrows from Cupid's Quiver; *after the same.*
Susanna and the Elders; *after the same.*
Abraham sacrificing Isaac; *after Primaticcio.*
The Marriage of St. Catherine; *after the same.*
Penelope at work, surrounded by her Women; *after the same.*

He occasionally used the cipher P or R.

PENOZZI, B. This artist is mentioned by Papillon as an engraver on wood, but he has not particularly specified any of his prints.

PENTZ, or Peins Gregory, called George. This eminent artist was born at Nuremberg in 1500, and was instructed in design, painting, and engraving, by Albert Durer. His real name was Peins, as appears from his inscription on his portrait, and that of his wife, which will be found in the list of his prints. On leaving the school of Albert

Durer, he went to Italy, where he acquired a correct and tasteful design, which distinguishes him from the contemporary artists of his country. Of his works as a painter little is known. Huber informs us, that there are some of his cabinet pictures in the gallery at Vienna, which are highly and deservedly esteemed. In conjunction with Marc Antonio, he engraved several plates from the works of Raffaelle, and his style of engraving resembles the best manner of Raimondi. His plates are executed with the utmost neatness and delicacy, and though they are wrought with great care and precision, they have nothing of the stiffness and formality which distinguishes the productions of the artist of his time. His drawing is correct, and the characters of his heads are finely expressed. The greater part of his plates are of a small size, on which account he is ranked among what are called by the collectors, the little masters. He was, however, perfectly competent to accomplish plates on a large scale, as is evident from his admirable print, *after Giulio Romano,* described among his works, the greater part of which are from his own compositions. He usually marked his plates with a cipher, composed of a G. and a P. joined together thus $\frac{P}{G}$. The following are his principal prints:

PORTRAITS.

The Artist and his Wife, on the same plate, inscribed, *Imago Gregori Peins. Imago Duxore Gregori Peins.*
John Frederick, Elector of Saxony, inscribed, *Spes meus in Deo est.* 1543; scarce.

BIBLE SUBJECTS FROM HIS OWN DESIGNS.

Two small prints, Job tempted, and Esther before Ahasuerus.
Two, Judith in the Tent of Holofernes, and Judith with his Head.
Two, the Judgment of Solomon, and Solomon's Idolatry.
Two, Lot and his Daughters, and Susanna and the Elders.
Four, of the History of Joseph. 1544.
Seven, of the History of Tobit. 1543.
Two, the Merciful Samaritan, and the Conversion of St. Paul. 1545.
The Four Evangelists.
The seven works of Mercy; circular.
Twenty-five plates, of the Life and Miracles of Christ; very fine.

VARIOUS SUBJECTS.

Two, Tarquin and Lucretia, and the Death of Lucretia.
Cephalus and Procris.
Medea and Jason.
The Death of Dido.
Thomyris causing the Head of Cyrus to be put in a vessel of blood.
The Death of Virginia.
Mutius Scevola putting his Hand into the Brasier.
Marcus Curtius precipitating himself into the Gulf.
The Death of Regulus.
Sophonisba drinking the Poison.
Artemisa drinking the Ashes of her Husband.
The Triumph of Bacchus.
A set of six plates of the Triumphs of Human Life.
The Five Senses.

The Seven Liberal Arts.
The Seven Mortal Sins.
A large plate of a City taken by assault; *after Giulio Romano*, inscribed, *Georgius Pentz Pictor Nuremberg faciebat, anno.* 1549; an admirable specimen of his great ability.

PEPIN, Martin. This painter was born at Antwerp in 1578. It is not said under whom he studied, but he went to Italy when he was young, where he remained several years, and distinguished himself as an artist of extraordinary abilities. Weyermans describes a picture by this painter, representing the taking down from the Cross, which he greatly extols; the composition was in the grandest style, it was designed with the greatest correctness, and the colouring was rich and harmonious. Such was the reputation this artist had acquired at Rome, that when Rubens, who was then in the zenith of his celebrity at Antwerp, heard of Pepin's intention to return to his native country, it occasioned that distinguished master considerable uneasiness; but on finding that he had married in Italy, and intended to continue his residence there, he was heard to declare, that as Pepin remained at Rome, he no longer feared a diminution of his fame from the rivalship of any other painter. He certainly may be regarded as one of the greatest artists of his country. In the church of the hospital at Antwerp, are two admirable works by this master; they are two altar-pieces, with folding doors, as was customary at that time. In the centre picture of one of them, he has represented the Baptism of St. Augustine, on one of the doors, that Saint giving alms to the poor, on the other, St. Augustine curing the Sick. The centre picture of the other represents St. Elizabeth giving charity to a group of miserable objects, who are struggling to approach her. This composition is wonderfully ingenious, every figure appears in movement, and it is drawn in the most correct and grand style. The colouring is no way inferior to the greatest painter of his time. On one of the doors is the death of that Saint, and on the other her Ascension to heaven, with a choir of angels. Most of the works of this excellent artist are in Italy, and the above mentioned are the only productions by him in the Low Countries. They are sufficient to warrant the jealousy expressed by Rubens, and to place him on a level with the most able painters of his country.

PERAC, Stephen du. An old French painter and engraver, born at Paris about the year 1540. He went to Italy when he was young, and resided some time at Rome, where he made many designs from the vestiges of ancient architecture, and views of Tivoli and Frascati, which he engraved and published at Rome in 1569, 1573, and 1575. On his return to France, he was appointed architect to the King, and painted some architectural views for the palace at Fontainbleau. We have a few slight etchings by this artist, after Michael Angelo, Raffaelle, and other masters; among which are,

The Last Judgment; *after M. Angelo.*
The Capitol; *after a drawing by the same.*
The Judgment of Paris; *after Raffaelle.*
Four plates, of various sizes of Views and Ruins near Rome.

PERANDA, Santo. This painter was born at Venice in 1566. According to Ridolfi, he was first a scholar of Giacomo Palma the younger, and afterwards studied under Leonardo Corona, of Murano. In his first performances he followed the prompt and hasty manner of Palma; but he afterwards visited Rome, where, by studying and de-

signing the antique statues, and the works of the great masters, he adopted a style more finished and correct. He executed several considerable designs for the Ducal palace at Venice, and for the Dukes of Mirandola and Modena. Lanzi considers, as his most estimable performance, the Descent from the Cross, in the church of S. Procolo at Venice. He died in 1638, aged 72.

PERCELLES, JOHN. See PARCELLES.

PERELLE, GABRIEL. An eminent French designer and engraver, born at Paris about the year 1620. He excelled in drawing and engraving landscapes and views, of which we have a prodigious number, which prove the fertility of his invention, and an extraordinary facility of execution, rather than an observant study of nature. They are, however, composed in a very pleasing style, and executed with neatness and taste. He usually enriched them with ruins and other objects, which give an agreeable variety to his scenery. His principal defect is in the management of his masses, and his lights are scattered and in spots, by which the general effect of his prints is materially injured. Although by far the greater part of his plates are from his own compositions, he also engraved from the designs of several other masters, particularly Paul Brill, Gaspar, Poussin, Asselyn, and above all, after Silvestre. He was assisted in his numerous works by his sons, ADAM and NICHOLAS PERELLE, who, after his death, engraved a great number of plates of architectural views, landscapes, &c. but which are inferior to those of their father. The Perelles worked both with the point and the graver. Their works, especially those from their own designs, are so multifarious, and so frequently to be met with, it will not be thought requisite to specify them; the following are the principal plates they engraved after other artists:

A set of four Views, the Church of St. Michael at Dijon, the Palace in that city, the Bridge of Grenoble, and the Porte Royale at Marseilles; *after Silvestre.*

Four Views in Paris, the Arsenal du Mail, the Pontneuf, the Louvre, the Mail, and surrounding country; *after the same.*

A set of four Views, the Baths of Bourbon d'Archambaud, the Castle of Bourbon Lancy, with the Baths of Julius Cæsar, and the great Chartreuse near Grenoble; *after the same.*

Six Views of the Garden de Ruel; *after Israel Silvestre.*

Two Mountainous Landscapes, with biblical subjects; *after P. Brill.*

Six Views of the Vestiges of Rome and its Environs; *after J. Asselyn.*

A View of Ruins, with the Adoration of the Magi; *after Poelemburg.*

PERERIETTE. The name of this artist is affixed to a coarse incorrect etching, *after Paolo Veronese,* representing the Holy Family, accompanied by two angels.

PERJECOUTER, S. This artist was either a native of Italy, or resided there about the year 1535. We have some plates by him executed with the graver, in which he appears to have imitated the style of Marco da Ravenna. He also etched several plates, consisting of architectural ornaments. He marked his prints with the cipher .

PERIGNON, NICHOLAS. A French painter and engraver, born at Paris about the year 1730. He painted flowers and landscapes in distemper; and has etched some plates from his own designs, among which are the following:

A set of six pleasing Landscapes; etched in the style of a painter.
Four larger Landscapes; inscribed, *Perignon, fecit.* 1771.

PERINI, Lodovico. An indifferent Italian engraver, by whom we have some prints very poorly executed with the graver, among which is one representing two men playing at cards, and a woman overlooking them.

PERINI, Guiseppe. A modern Italian engraver, born at Rome about the year 1748. He executed some of the plates for the *Scuola Italica,* of Gavin Hamilton, and engraved some of the statues in the Clementine Gallery. The following, among others, are by him:

The Frontispiece to the *Scuola Italica,* with two figures *by M. Angelo.*
Jupiter and Antiope; *after Jacopo Palma.*
Charity; *after Bartolomeo Schedone.*
Christ bearing his Cross; *after Lanfranco.*

PERINO del Vaga. See Vaga.

PERISIN, or Persinus, or Perrisim, James. An old French engraver, who flourished about the year 1570. In conjunction with J. Tortorel, he designed and engraved, partly on wood and partly on copper, a set of twenty-four large prints, representing subjects of French history, from the death of Henry II. 1559 to 1570. His copper plates are etched in a coarse incorrect style; the wooden cuts are executed with more attention. He sometimes signed his prints *J. Perrissim, fecit,* or *J. Persinus, fecit,* and sometimes marked them with the monogram ꝑ.

PERNA, Peter. This artist, according to Strutt, was an engraver on wood, to whom the prints marked P. P. are usually attributed.

PERNET. Mr. Strutt mentions this artist as an obscure engraver, who lived about the year 1620, and who executed a few indifferent plates of portraits.

PERONI, Guiseppe. According to Abbate Affó, this painter was born at Parma about the year 1700. He first studied at Bologna, under Felice Torelli and Donato Creti, and afterwards went to Rome, where he became a scholar of Augustino Masucci. He was a tolerably correct designer, and, in his best performances, resembles the style of Carlo Maratti. Such are his pictures in the church of S. Satiro, at Milan; and the Conception, at the Padri dell' Oratorio, at Turin. In competition with Pompeo Batoni, he painted in fresco for the church of S. Antonio Abbate, the Crucifixion, which ranks him among the most respectable artists of his time. He died in 1776.

Perret, Pedro. According to Basan, this artist was a native of Flanders, and flourished about the year 1590. His principal residence was at Madrid, where he was appointed engraver to Philip III. He worked with the graver in a neat stiff style, in which he discovers more patience than taste. He engraved several plates of historical subjects, among which are:

The Woman taken in Adultery; *after Breughel.*
The Chastity of Joseph; *after Speckart.*

But his chief performance was a set of portraits of the Kings of Portugal, published in 1603, which he inscribed *Pedro Perret sculptor Regis, fecit.*

PERRIER, Francis. A French painter and engraver, born at Macon, in Burgundy, about the year 1590. He was the son of a goldsmith, who had him instructed in the elements of design; but opposing his desire of becoming a painter, the young Perrier secretly left his paternal home, and being without the means of subsistence, he associated himself with a blind mendicant, as his conductor, who was on his way to Italy, and by those means arrived at Rome. He accidentally became acquainted with Lanfranco, who encouraged him in his pursuit, and admitted him into his school. After a residence of several years at Rome, he returned to France, and passed some time at Lyons, where he painted a set of pictures for the cloister of the Carthusians. Not content with the reputation he could acquire as a provincial artist, Perrier visited Paris. Simon Vouet, who was then in possession of every commission of importance, employed him in painting the chapel of the chateau of Chilly, from his design. Finding little employment in Paris, he returned to Rome in 1635, where he applied himself to engraving the principal antique statues and bas-reliefs, and executed several plates after the Italian masters, as well as from his own designs. After the death of Simon Vouet, he returned to Paris in 1645, when he was employed to paint the gallery of the Hotel de la Vrilliere, and was received into the academy. He died at Paris in 1660, aged 70. We have by this artist a considerable number of etchings, from his own designs and after other masters. They are executed in a slight hasty style, and the drawing is negligent and incorrect. He sometimes signed his name *Paria,* and occasionally used the cipher F. The following are his principal plates:

A set of one hundred prints from the antique statues, published at Rome.
A set of fifty, taken from the ancient bas-reliefs.
Ten plates of the Angles in the Farnesina; *after Raffaelle.*
— Two plates of the Assembly of the Gods, and the Marriage of Cupid and Psyche; from the paintings by *Raffaelle,* in the Farnesina.
The Communion of St. Jerome; *after Agos. Caracci.*
The Flight into Egypt; *after the same.*
The Nativity; *after S. Vouet.*
The Portrait of Simon Vouet; *F. Perrier, fecit.* 1632.

SUBJECTS FROM HIS OWN DESIGNS.

The Holy Family, with St. John playing with a Lamb.
The Crucifixion; inscribed, *Franciscus Perrier, Burgundus, pinx, et scul.*
St. Roch curing the People afflicted with the Plague.
The Body of St. Sebastian, supported by two Saints.
Venus and the Graces.
Time clipping the Wings of Love, engraved in chiar-oscuro; fine.

PERRIER, William. He was the nephew and scholar of Francis Perrier, whose style he followed. Of his works as a painter the most considerable are his pictures in the sacristy of the Minimes at Lyons, where he took refuge, having killed his antagonist in a duel.

We have by this artist several etchings, executed in the style of his uncle. He died in 1655.

PERRIN, John. An obscure engraver on wood, who, conjointly with John Munier, executed a set of cuts for a work entitled, *La Morosophie de Guillaume de la Perriere Tolsain, contenant cent Emblemes,* published in 1553.

PERRISSIM. See Perisin.

PERRONEAU, John Baptist. A French engraver, by whom we have a few prints; among others, two of the four elements, air and earth, *after Natoire;* the companions, fire and water, are engraved by *P. Aveline.*

PERSON, Nicholas. A German engraver, who flourished about the year 1696. He executed a set of indifferent prints, consisting of twenty portraits of the Archbishops of Germany; published in 1696.

PERSYN, Regnier de. This artist was a native of Amsterdam, and flourished about the year 1650. He went to Rome, where, in conjunction with Cornelius Blomaert, Theodore Mathan, and M. Natalis, he engraved the statues in the Palazzo Giustiniani. He worked with the graver in a neat clear style. We have also the following plates by him:

The Portrait of Ariosto; *after Titian.*
That of Balthazar, Count Castiglione; *after Raffaelle.*

PERUGINO, Pietro. The family name of this painter was Vannucci; but he is generally distinguished by the appellation of Pietro Perugino. He was born at Citta della Pieve, near Perugia, in 1446. His parents, who were extremely poor, placed him with an obscure painter at Perugia, by whom he was taught the elements of design. He has been generally believed to have afterwards studied at Florence, under Andrea Verocchio; but this is disputed by il Padre Resta, in the *Galleria Portatile,* who has ascertained that Verocchio was never his master. It is asserted, with more probability, by Mariotti, in his *Lettre Pittoriche Perugine,* that he received his principal instruction at Perugia, under Benedetto Bonfigli. He first distinguished himself by a picture he painted for the church of S. Chiara, at Florence, representing a Deposition from the Cross, with the Virgin, St. John, and other figures, which was considered one of the finest productions of the art at that early period. The reputation he acquired by this admirable performance, induced Sixtus IV., who was at that time desirous of ornamenting the Sistina, to invite him to Rome, where he executed several considerable designs in the Sistine chapel, of which one of the most admired is Christ giving the keys to St. Peter. Although the style of Perugino retains somewhat of the dryness and crudity which prevailed before him, his works claim our esteem for the precision with which he imitated nature, the simplicity of his compositions, and a certain grace which distinguishes his forms from those of his contemporaries, particularly in his female figures, in which we discover the germ of that transcendent beauty, which afterwards characterised the productions of Raffaelle, his illustrious disciple. His colouring is equal to any artist of

his time, though there is a want of gradation in his plans, and too great an uniformity in his tones. He was little acquainted with aerial perspective, and was ignorant of the principals of the chiar-oscuro. But these were the defects of the era in which he lived, when every object was treated with a scrupulous individuality, approaching to servility. In his altar-pieces there is little variety of invention; his numerous pictures of the Ascension of our Saviour, and of the Assumption of the Virgin, in the churches of Bologna, Florence, Perugia, and at Citta di S. Sepolcro, are nearly of a similar composition. In his frescoes he discovered more fertility of invention, and more delicacy and harmony in his colouring. Of these, the principal are in the Sala del Cambio, at Perugia, representing subjects from the Old and New Testament. Of his cabinet pictures, one of the most esteemed, representing the Holy Family, is preserved in the sacristy of S. Pietro, at Perugia. He died in 1524, aged 78.

PERUGINI, Petruccio. See Montanini.

PERUGINO, Luigi. See Scaramuccia.

PERUNDT, George. This artist was a native of Franconia, and flourished about the year 1640. According to Sandrart, he engraved a considerable number of architectural and geographical subjects.

PERUZZI, Baldassare, called Baldassare da Siena. According to Della Valle, in his *Lettere Senesi*, this distinguished artist was born at Accajano, in the territory of Siena, in 1481. He is counted, by Lanzi, among the many illustrious artists whose merit is not to be measured by their fortune. After receiving his first instruction in the art from an unknown master, he went to Rome, in the pontificate of Alexander VI. He formed an acquaintance with Raffaelle, whose style he admired and imitated, particularly in his works in fresco. In his Judgment of Paris, in the Castello di Belcaro, and in his picture of the Sibyl's Prediction to Augustus, at Fonte Giusta, in Siena, he has shown a divine enthusiasm, which, according to Lanzi, neither Raffaelle himself, in treating the same subject, nor Guido, nor Guerchino, who have painted so many admirable Sibyls, could have surpassed. He was not less excellent in large machinal compositions; such is his celebrated fresco of the Presentation in the Temple, in la Madonna della Pace, at Rome, in which he has shown himself a perfect master of the delineation of the Passions, and the magnificence of the architecture is hardly to be equalled: this admirable production was a favourite study of Annibale Caracci. His altar-pieces in oil are extremely rare. Lanzi recollects one at Torre Babbiana, near Siena, representing the Virgin, with St. John Baptist, and S. Jerome, half-length figures. But the branch in which he particularly distinguished himself was in perspective and architectural views, which he represented with such fidelity and precision, and with so judicious a management of the chiar-oscuro, as to become perfect illusion. He was also celebrated for ornamenting the exteriors of the palaces at Rome and Siena, with sacrifices, bacchanalian subjects, battles, &c. in imitation of the antique *bassi-rilievi*, which was afterwards practised by Polidore Caravaggio, and Maturino, with such success. One of his most admired works at Rome, is at the Farnesina, in the apartment where is the celebrated Galatea, by Raffaelle, in which he has represented the History of Perseus, embellished with ornaments, in imitation of stucco, so admirably executed, that it is reported, that Titian

himself was deceived by them, and could only be convinced of the deception by changing the point of view. He was one of the most eminent architects of his time, and is said to have received some instructions from Bramante, the friend of Raffaelle.

The life of this estimable artist was a continued series of misfortune and injustice. The offspring of indigence and obscurity, he was deprived of the means of prosecuting his studies with eclat. Insulted by his fellow students, who were insolent and arrogant, in proportion as he was modest and unassuming; constrained by parsimony, or injustice, to work for a miserable stipend at Siena and Bologna; plundered of the little he had saved at the sacking of Rome; and finally cut off in the prime of life, when his talents were beginning to be known, by poison, administered by the jealousy of a rival. His death unveiled the extent of a genius, too little appreciated whilst he was living; and his sepulchral eulogy, which almost equals him with the greatest artists of antiquity, has been resounded by all posterity. He died at Rome in 1536, and was buried in the Rotunda, near the tomb of Raffaelle.

Baldassare Peruzzi is said to have engraved on wood, and a print is attributed to him representing Apollo, Minerva, and the Muses, with Hercules driving before him a female figure, loaded with treasure, supposed to represent Avarice. It is executed in a fine bold style, on three blocks, and is inscribed Bal. Sen., and at some distance the word Perugo. Papillon informs us, that he wrote a Treatise on the Antiquities of Rome, and a Commentary upon Vitruvius, which he intended to embellish with engravings on wood, but he died before it was ready for publication.

PERUZZINI, Giovanni. This artist was born at Ancona in 1629, and was a scholar of Simone Cantarini, called da Pesaro. He possessed a lively genius, and became a reputable painter of history. There are several of his pictures in the churches of his native city, of which the most esteemed are the Decollation of St. John, at the Spedale; and a picture of S. Teresa, at the Carmelitani. He resided some time at Bologna, where there are some of his works in the public edifices, particularly the Descent of the Holy Ghost, in the church of S. S. Vitale ed Agricola; and a picture of St. Cecilia, in the church dedicated to that saint. He was invited to the court of Turin, where he executed several works, both in oil and in fresco, so much to the satisfaction of his protector, that he made him a knight of the order of St. Maurice. He died in 1694, aged 65.

PERRY, Francis. An English engraver, mentioned by Strutt from the authority of Mr. Grosse. He was born at Abingdon in Berkshire, and was a pupil of one of the Vanderbanks. He afterwards was, for some time, under Richardson, but made little progress as a painter. He afterwards commenced engraver, and for some time worked for the magazines. His best plates are coins and medals, which he copied with neatness and precision. He also engraved some portraits, among which we have the following:

Dr. Ducarrel, affixed to his Anglo-Norman Antiquites.
Matthew Hutton, Bishop of Durham.
Alexander Pope, Poet.

PESARO, Niccolo Trometto, called Niccolo da. This painter was a native of Pesaro, and visited Rome when young, during the pontificate of Gregory XIII. He became a scholar of Federigo Zuccaro, and was a successful follower of the style of that master.

There are many of his works in the public edifices at Rome, of which, according to Baglione, the following are the most esteemed. In the Basilica of S. Giovanni Laterano, the Nativity; in S. Francesco a Ripa, a Pietá, with two laterals of S. Niccolo, and S. Antonio; and in S. Maria d'Aracæli, two pictures of the Nativity and Circumcision. His most celebrated performance is in the Chiesa del Sacramento, at Pesaro, representing the Last Supper, one of the most admirable works of art in that city. Towards the latter part of his life he sunk into a mannered and feeble style; and his last works are extremely inferior to his earlier productions. He died at Rome, in the pontificate of Paul V. at the age of 70.

PESARO, Simone da. See Cantarini.

PESELLO, Pesello. This painter was born at Florence in 1404, and was for many years a scholar of Andrea Castagno. He painted history in the style of his instructor; and at the time of Vasari there were several of his works in the churches and public edifices at Florence, of which the most esteemed was a picture of the Adoration of the Magi, which is preserved in the gallery at Florence. But his principal talent was in painting animals, in which he surpassed every artist of his time. He is said to have kept a collection of wild beasts, and other curiosities, in his house, for the purpose of painting them from nature. He died in 1481, aged 77.

PESELLO, Francesco, called Pesellino. He was the son and disciple of the foregoing artist, born at Florence in 1426. This promising painter had given proof of uncommon ability, in a series of frescoes, at the Noviziato di S. Croce, representing the lives of S. S. Cosmo e Damiano, and S. S. Antonio e Francesco, when he died in 1457, at the age of 31.

PESNE, John. A French engraver, born at Rouen in 1623. It is not ascertained by whom he was instructed, but he reached an eminent rank as an artist, particularly as a designer, in which he arrived at a higher degree of perfection than the generality of engravers. His execution is neither dexterous, agreeable, nor picturesque; but he compensates for these deficiencies, by the correctness of his outline, and the fidelity with which he has rendered the precise character of the different painters, whose works he engraved. His principal plates are from the pictures of Niccolo Poussin, and a due portion of the merit of his prints, after that distinguished master, will be justly attributed to the perfection of his models. The following are his most esteemed prints:

PORTRAITS.

Two of Niccolo Poussin; *after pictures by himself.*
Louis le Comte, Sculptor to the King.
Francis Langlois; *after Vandyck.*

SUBJECTS AFTER POUSSIN.

Esther before Ahasuerus.
The Adoration of the Shepherds.
The dead Christ, with the Virgin and St. John.
The Entombing.

The Death of Ananias.
The Holy Family, with a dedication to Le Brun.
The Vision of St. Paul.
The Triumph of Galatea.
The Testament of Eudamidas; one of his best prints.
The Seven Sacraments, in seven plates, of two sheets each.
The Labours of Hercules, in nineteen plates; from the paintings in the Louvre.

SUBJECTS AFTER ITALIAN MASTERS.

The Holy Family; *after Raffaelle.*
A set of fifteen Landscapes; *after Guercino,* and other masters; fine.

PETERS, GERARD. This artist was born at Amsterdam in 1580. He received his first instruction in design from an eminent glass painter, named James Lenards, who, perceiving in his pupil an uncommon genius for the art, advised him to put himself under a more able master. He consequently became a disciple of Cornelius Cornelisz, under whom he studied five years, and, at the recommendation of that master, visited Italy in search of improvement. After a residence of some years at Rome he returned to Holland, where he distinguished himself as one of the ablest artists of his time. Van Mander extols him as a correct designer of the figure, and commends some of his historical pictures; but he is more celebrated as a painter of gallant assemblies and conversations, which he composed in a very agreeable style, and finished with great neatness and delicacy. He also painted portraits with considerable success.

PETERS, FRANCIS LUCAS. This artist was born at Mecklin in 1606. He was the son of an obscure painter, from whom he learned the elements of design, but he afterwards entered the school of Gerard Segers. He did not, however, follow the style of that eminent master, but abandoned historical painting to devote himself to landscapes, which he painted in a pleasing style, and decorated them with figures, correctly drawn, and touched with neatness and spirit. He was taken into the service of the Archduke Leopold, in whose employment he passed the greater part of his life. He died at Brussels in 1654, aged 48.

PETERS, BONAVENTURA. This eminent artist was born at Antwerp in 1614. It is not known by whom he was instructed in the art, but he distinguished himself as the most celebrated painter of marines and sea-storms of the time in which he lived. His pictures of tempests and hurricanes are faithful and impressive representations of the horrors of shipwreck. The lowering sky, the awful and terrific agitation of the waters, the lightning's glare, the alarm and movement of the mariners, the vessels dashed to pieces on the craggy shore, or swallowed up in the devouring deep, are described with a fidelity and feeling, which prove that he must have frequently witnessed these disastrous scenes, to enable him to delineate them with a precision so affecting. He was not less successful in his representations of the element under a more lucid and tranquil dominion. His pictures frequently represent the sea in its calm, with fishing boats at anchor, or views of the Scheldt, with vessels sailing under an easy breeze, in which he exhibits a freshness of atmosphere, and a transparent purity of colour, that is admirable. His best works are justly held in the highest esteem in Flanders; and if his pictures are not more

duly appreciated in this country, it is because very inferior productions are continually attributed to him, which are every way unworthy of his estimable talents. He died in 1652, aged 38.

PETERS, John. He was the brother and scholar of the preceding artist, born at Antwerp in 1625. He painted similar subjects to those so admirably treated by his brother, though in general his works are very inferior to those of Bonaventura. He sometimes painted combats at sea, in which he showed great ingenuity in the composition, and his small figures are correctly and spiritedly drawn. Though his colouring is clear and transparent, and his penciling delicate and neat, he is very unequal to his brother in grandeur of effect, and in his judicious management of the chiar-oscuro.

PETERS, Matthias. This artist, who flourished at Amsterdam about the year 1660, in conjunction with his brother Nicholas Peters, engraved the plates for the Atlas Major, published by Bleau, in that city, from drawings by the publisher.

PETERZANO, Simone. This painter was a native of Venice, and was brought up in the celebrated school of Titian. He flourished about the year 1590. His picture of the Pietá, in the church of S. Fedele, at Milan, is signed with his name, to which he has added *Titiani discipulus*. In the church of S. Barnaba, at Milan, he painted some frescoes of the life of St. Paul, in which he appears to have been desirous of ingrafting on the Venetian colouring, the expression, the foreshortening, and perspective of the Milanese school. There is a fine picture by this master representing the Assumption, in the Chiesa di Brera, at Milan.

PETHER, William. An English painter and mezzotinto engraver, who flourished about the year 1770. He engraved several fine plates after Rembrandt and other masters, as well as a few from his own works. Among others, we have the following prints by him:

PORTRAITS.

The three brothers, Smith, Painters of Chichester; *W. Pether, pinx. et fec.* 1765.
Benjamin West; *after Lawranson.*
Samuel Chandler, D.D.; *after Chamberlin.*
Francis du Quesnoy, Sculptor; *after C. Le Brun.*
Carlo Tessarini, Musician; *after Palthe.*
Rembrandt's Wife, as the Jew Bride; *after Rembrandt.*
Ruben's second Wife; *after Rubens.*

SUBJECTS AFTER VARIOUS MASTERS.

The Rabbi; *after Rembrandt.*
An Officer in Armour; *after the same.*
An old Man with a beard; *after the same.*
The Lord of the Vineyard; *after the same.*
A Village Festival; *after Teniers.*
A Warrior; half-length; *after Giorgione.*
The Descent from the Cross; after the picture in King's College, Cambridge; by *Daniello da Volterra.*
The Philosopher; *after Jos. Wright.*

The Statuary; *after Jos. Wright.*
The Academy; *after the same.*
The Continence of the Chevalier Bayard; *after Penny.*
The Hermit; *after the same.*
The Alchymist; *after the same.*

PETIT, Giles Edme. A French engraver, born at Paris in 1696. He was a pupil of J. Cherreau, and engraved several plates in the neat style of his instructor, of which the most esteemed are his portraits. Among others, we have the following prints by him:

PORTRAITS.

Francis I. King of France; *after Titian;* for the Crozat collection.
Louis Philip, Regent of France; *after Liotard.*
Louis XV. King of France; *after C. Vanloo.*
Charles Edward Stuart, the Pretender; *after Dupra.*
Philibert Papillon, Canon of Dijon.
René, Charles de Maupeou, President of the Parliament.
Peter Bayle, Author of the Historical and Critical Dictionary.
Maria Theresa, Queen of Hungary.
Armand Julius, Prince of Rohan; *after Rigaud.*
Henry Charles de Pomponne, Abbé of St. Medard.
John Frederick Philipeaux, Count of Maurepas.
Joachim Francis Potier, Duke of Gesvres.

SUBJECTS.

The Disciples at Emaus; *after J. André.*
The Visitation; *after the same.*
The Virgin of the Rosary; *after the same.*
St. Catherine of Siena; *after the same.*

PETITOT, John, the elder. This distinguished enameller and miniature painter was born at Geneva in 1607. He was the son of a sculptor and architect, who designed him for the profession of a jeweller, and having frequent occasion to make use of enamel, he attained such a tone of colour, that he was advised to apply himself to portrait painting, which he afterwards carried to a perfection that may be said to be unexampled. He was patronized by the two monarchs, who, in their time, gave the most liberal encouragement to art, Charles I. and Louis XIV.; and his extraordinary ability was deserving of their protection. In company with Peter Bordier, who afterwards became his brother-in-law, he visited Italy, where, during a residence of some years, they had the opportunity of studying the treasures of art, and of frequenting the best chemists, for improvement in the preparation of their colours. Petitot painted the heads and hands, and Bordier the hair and back-grounds. In this intercourse of social labour, they visited England, and had the good fortune of forming an acquaintance with Sir Theodore Mayerne, physician to the King, an intelligent chemist, who had, by his experiments, discovered the principal colours to be used in enamel, and the proper means of vitrifying them in such a manner, that they surpassed the boasted enamelling of Venice and Limoges. Mayerne introduced Petitot to King Charles I., who retained him in his service, and gave him apartments at Whitehall. He painted the portrait of that mo-

narch, and the Royal Family, several times. He copied several pictures after Vandyck who assisted him with his advice, and they are considered the finest of his works. The beautiful whole length of the Countess of Southampton, in the collection of the Duke of Devonshire, is painted from the original, in oil, by Vandyck, and is considered one of the most capital works of enamel that exists. It is nine inches three quarters high, by five inches three quarters wide, and the execution is the boldest, and the colouring the most rich and beautiful that can be imagined. It is dated 1642. King Charles often went to see him at work, as he took great pleasure both in painting and chemical experiments. The tragical death of his royal protector was a dreadful stroke to Petitot, who did not quit the exiled family, but followed them in their flight to Paris, where he was looked upon as one of their most faithful adherents. Charles II. during his abode in France, took great notice of Petitot, and introduced him to Louis XIV., who appointed him his painter in enamel, and ordered him apartments in the Louvre. He painted that monarch several times, Mary Anne of Austria, his mother; and Mary Theresa, his queen. Being a zealous protestant, and dreading the consequences of the revocation of the edict of Nantes in 1685, he solicited the King's permission to retire to Geneva. Louis, unwilling to part with so favourite an artist, and perhaps supposing that the religion of an enameller was not likely to be "composed of sterner stuff" than that of the great Turenne, for some time evaded the demand, and employed the celebrated Bossuet, bishop of Meaux, to endeavour to convert him. This not succeeding, he was at length permitted to leave France, after a residence of thirty-six years, and he returned to Switzerland. He settled at Geneva, but the concourse of his admirers, and the resort of the curious, who came to see him, was so great, that he was obliged to quit Geneva and retire to Vevay, a small town in the canton of Berne, where he continued to exercise his art, till he had reached the advanced age of 84, and died in 1691.

Petitot may be called the inventor of painting in enamel; or at least he was the first artist who brought it to complete perfection. He was much assisted in his works by his relation Bordier, whose fame is almost absorbed in that of his brother-in-law. Bordier is said, in the Anecdotes, to have remained in England after Petitot left this country, and was employed by the parliament to paint a memorial of the battle of Naseby, which they presented to Fairfax, their victorious general. This is the only work which can with certainty be allotted to Bordier alone.

PETITOT, JOHN, the YOUNGER. He was the son of the preceding artist, by whom he was instructed in enamelling. He settled in London, where he exercised his art with considerable success. His works are very inferior to those of his father, though they possess great merit.

PETRAZZI, ASTOLFO. This painter was a native of Siena, and flourished about the year 1635. He was a scholar of Francesco Vanni, and, according to Baldinucci, painted some pictures for the public edifices and private collections at Siena, which were justly esteemed. One of his principal works is the Communion of St. Jerome, at the Agostiniani, at Siena, in which he exhibits somewhat of the style of the Caracci. He excelled in painting children, which he introduced very happily into his emblematical subjects. Such are his Four Seasons in the Villa Chigi, which are admired for the playfulness and ingenuity of the groups. He died in 1665.

PETRI, Pietro de. According to Orlandi, this artist was born at Premia, in the Novarese state, in 1671. He studied at Rome, in the school of Carlo Maratti. He painted history with some reputation, and united with the style of Maratti somewhat of the taste of P. da Cortona. One of his principal works at Rome is a picture of the Crucifixion, in the church of S. S. Vincento ed Anastasio: he also painted some frescoes in the tribune of S. Clemente. We have a few etchings by this artist from his own designs, executed in the style of a painter, among which are,

The Assumption of the Virgin.
St. Laurence Justinian.

PEUTEMAN, Peter. This artist was born at Rotterdam in 1650. He excelled in painting objects of still-life, such as musical instruments, books, vases, &c. which he represented with surprising precision. Though the objects he made choice of are in themselves little interesting, they please by the beauty of his finishing, and his judicious management of the chiar-oscuro. His death is said to have been occasioned by a sudden fright brought on by an earthquake, which happened in 1692.

PFEFFEL, John Andrew. A German engraver, who flourished about the year 1720. He resided at Vienna, where he followed the business of a printseller. His works, as an engraver, were chiefly confined to architecture and ornamental foliage, which he executed in a neat style. In conjunction with C. Engelbrecht, he engraved a set of plates of jewellery ornaments, from the designs of *A. Morison*; and executed part of the plates for the *History of Architecture,* published at Vienna in 1721, by John Henhard Fischers.

PFENNINGER, Henry. A Swiss painter and engraver, born at Zuric in 1749. He was a scholar of John Balthasar Bullinger, under whom he passed five years, and afterwards went to Dresden, where he had access to the Electoral Gallery, and devoted himself to an assiduous study of the works of the best masters, particularly Vandyck and Rembrandt, and became a reputable painter of portraits. On his return to Switzerland, he was engaged by Lavater to make the designs, and engrave part of the plates for his work on Physiognomy. He was much employed as a portrait painter; and has etched a great number of plates of portraits and views in Switzerland, which are executed with spirit and taste. He engraved some of the portraits for Fuesslin's Supplement to the Lives of the Swiss Painters. We have also the following by him:

A set of seventy-five Portraits of Illustrious Personages of Switzerland, accompanied with an abridged history of their lives by Leonard Meister. 1781.
Thirty-four Portraits of the most celebrated German Poets, with their characters, by L. Meister. 1785.
A set of six Views in Switzerland.

PHILESIUS, Rigman. A German engraver on wood, who, according to Papillon, resided at Strasburg about the year 1508. He executed a set of twenty-five cuts of the life and passion of our Saviour, published at Strasburg, by John Knoblouch, in 1508. These cuts are said to be extremely scarce.

PHILIPPE, Peter. A Dutch engraver, who flourished at the Hague about the year 1660. We have by him a few plates of portraits and festivals, among which are the following:

PORTRAITS.

Louis Henry, Prince of Nassau; *P. Philippe, fec.*
Henry Charles de la Tremoile, Prince of Tarente; *after Vanderbank.*

SUBJECTS.

The Assembly of the States General of Holland; *after Tornoliet.*
A grand Festival; *after the same.*
A set of Merry-makings; *after Vander Venne.* 1660.

PHILLERY. An old engraver on wood, by whom we have a middle sized print representing two Soldiers standing before a Woman, who is seated, holding a dog upon her lap. It bears the following inscription in old Flemish characters, **Gheprint t'Antwerpen by my Phillery de figursnider,** *printed at Antwerp, by me Phillery, the figure-cutter.* The cut is neatly executed, and the hatchings are carefully represented. Mr. Heineken supposes this print to be very ancient, which it appears to be from the inscription.

PHILLIPS, Charles. An English mezzotinto engraver, who flourished about the year 1765. We have, among others, the following prints by him:

A Boy holding a Pigeon; *after Mola.*
A Woman plucking a Fowl; *after Rembrandt.*
The Philosopher; *after the same.*
The Holy Family; *after Parmigiano.*
Venus and Cupid; *after Salviati.*
Isaac blessing Jacob; *after Spagnoletto.*

PIAGGIA, Teramo. This painter was a native of Zoagli, in the Genoese state, and flourished about the year 1547. He was a disciple of Lodovico Brea. In conjunction with Antonio Semini, he painted several works for the churches at Genoa, of which one of the most esteemed was the Martyrdom of St. Andrew. In this fine picture, the style of Brea is discernible, but modernised and embellished; the design is more easy and flowing, the airs of the heads are expressive, and the colouring is harmonious.

PIANORO. See Morelli.

PIATTI, Francesco. This artist is said by Fuessli, in the Appendix to his Lives of the Swiss Painters, to have been born at Teglio, in the Valteline, in 1650. He does not acquaint us by whom he was instructed, but informs us that he painted a great number of altar-pieces and pictures for the churches and galleries of the neighbourhood, and highly commends a picture of Cleopatra, by him, in the possession of a noble family at Delebio.

PIAZZA, Callisto. This painter was a native of Lodi, and flourished, as appears from the dates on his pictures, from 1524 till 1556. He was one of the most successful fol-

lowers of Titian, as is manifest in his fine picture of the Assumption of the Virgin, at the Collegiate di Codogna, which Lanzi asserts is worthy of the ablest disciple of his school. In the church of the Incoronata, at Lodi, he painted three chapels in fresco; in one he represented the Mysteries of the Passion, in another the Life of St. John the Baptist, and in the third the Life of the Virgin. The extraordinary beauty of these admirable productions is sufficiently established, by its having been for some time believed that Titian himself had painted them. He appears to have sometimes imitated the style of Giorgione; such is his picture of the Virgin and Infant, surrounded by several saints, in the church of S. Francesco at Brescia. One of his earliest pictures, signed *Calixtus Laudensis*, 1524, is in the church of S. Clemente, at Brescia; his Marriage of Cana, in the refectory of the Padri Cisterciensi, at Milan, bears the date of 1545; and in the Monastry of S. Maurizio, in the same city, are two large pictures representing the Adoration of the Magi, and the Baptism of Christ by St. John, inscribed with his name, and dated 1556.

PIAZZA, Padre Cosimo. Paolo Piazza, called Padre Cosimo, was born at Castel Franco, in the Venetian territory, in 1557. He was a scholar of the younger Palma, although he did not imitate the style of that master, but formed a manner of his own, which, though not distinguished by great vigour or energy, was pleasing and agreeable, and he had acquired considerable reputation as a painter of history, when he became a Capuchin friar, and took the name of Padre Cosimo. He continued, however, to exercise his talents as a painter, and visited Rome in the pontificate of Paul V. where he executed several considerable works for the churches and public edifices, particularly a picture of the Deposition from the Cross, in the Campidoglio, and in a saloon of the Palazzo Borghese, the history of Anthony and Cleopatra. He was invited to the court of Germany by Rodolphus II., by whom he was employed some years, and on his return to Venice was patronized by the Doge Antonio Priuli. He died at Venice in 1621, aged 64.

PIAZZO, Cavaliere Andrea. He was the nephew of the preceding artist, by whom he was instructed in the art, and he accompanied his uncle to Rome, where he had the advantage of studying after the great masters. He passed some years in the service of the Duke of Lorraine, and on his return to Venice painted a large picture of the Marriage of Cana, for the church of S. Maria, which, according to Lanzi, is his most celebrated work. He died at Venice in 1670.

PIAZZETTA, Giovanni Batista. According to Zanetti, this artist was born at Venice in 1682. He was the son of a sculptor in wood, by whom he was taught the rudiments of design; nor does it appear that he had the advantage of any other instruction. His first style was distinguished by a clear and brilliant tone of colouring; but on visiting Bologna he was so struck with the extraordinary effect of the works of Guercino, that he adopted the vigorous opposition of light and shadow, and the boldness of relief, which characterize the pictures of that eminent artist, in which he was not entirely unsuccessful; but his drawing is mannered and incorrect, and the tones of his colouring false and discordant. One of his best pictures is the Decollation of St. John, in the church dedicated to that Saint, at Padua. He died at Venice in 1754, aged 72.

PICART, John. A French engraver, who resided at Paris about the year 1640. He is supposed to have been a pupil of Crispin de Passe, as he engraved from the designs of that master, and imitated his style, though not very successfully. He appears to have been principally employed in engraving ornaments for books, and a few portraits. We have by him a portrait of Edward, infant of Portugal, a half-length, with emblems. That of Erasmus, a whole length, standing in an arch, a frontispiece to part of his works, published at Paris in 1639. Several other book plates of monuments, &c.

PICART, Stephen, called the Roman. This eminent artist was born at Paris in 1631. He is said by some to have assumed the appellation of the Roman, on account of his long residence at Rome; others assert, that it was to distinguish his works from those of an indifferent engraver of the same name. On his return to Paris, he was employed, with other celebrated artists, to engrave the pictures in the King of France's collection. His plates are sometimes executed with the graver only, in the style of Poilly; but he also engraved several prints, in which the point is predominant. His drawing is not very correct, and there is frequently a want of harmony in the effect of his engravings. His prints are extremely numerous, of which the following are the most deserving of notice:

PORTRAITS.

John Francis Paul Gandy, Cardinal de Retz. 1652.
Bust of Cardinal Fachenettus; *after Morand.*
Melchisedeck de Thevenot, famous traveller; *after Chaveau.*
Francis Tallemant, Abbé de Vlachretien; *after Nanteuil.*
Andrew Hameau, Doctor of the Sorbonne.
Nicholas Pavillon, Bishop of Aleth.
Nicholas Choart de Busanval, Bishop of Beauvais.
Claude de Brion, President of the Parliament.
Peter Loisel, Doctor of the Sorbonne.
Frances Athenais de Rochechouart, Marchioness de Montespan.

SUBJECTS AFTER VARIOUS MASTERS.

The Ecce Homo, with three Angels; *after Albano.*
The Birth of the Virgin; *after Guido.*
The Marriage of St. Catherine; *after Coreggio.*
Virtue triumphant over Vice; *after the same.*
The Sensualist; *after the same.*
St. Cecilia; *after Domenichino.*
A Concert of Music; *after the same.*
The infant Jesus sleeping, with the Virgin holding up her finger to St. John; called the Silence; *after An. Caracci.*
The Holy Family; *after Palma.*
The Separation of St. Peter and St. Paul; *after Lanfranco.*
The Plague among the Philistines; *after N. Poussin.*
Christ curing the Blind; *after the same.*
The Adoration of the Shepherds; *after the same.*
The Martyrdom of St. Gervais and St. Protais; *after Le Sueur.*
St. Paul directing the burning the Books of the Ephesians; *after the same.*

The Martyrdom of St. Andrew; *after Le Brun.*
The Stoning of St. Stephen; *after the same.*
The Adoration of the Magi; *after Courtois.*
The Virgin and Infant; *after Noel Coypel.*
St. Anthony of Padua adoring the infant Jesus; *after Vandyck.*

He died at Amsterdam in 1721, aged 90.

PICART, BERNARD. This ingenious artist was the son of Stephen Picart, born at Paris in 1663. He was instructed in design and engraving by his father, and at the age of sixteen gained the prize at the Academy of Paris. He distinguished himself as a designer as well as an engraver,; and the great number of plates he executed from his own compositions, evince the fertility of his genius and the excellence of his taste. He used both the point and the graver; but in his larger plates the execution was not equal to the drawing. His works chiefly consist of book-plates, and other ornamental engravings. In 1710 he left Paris, and settled at Amsterdam, where he was greatly employed by the booksellers, and died there in 1733, aged 60. He engraved a set of seventy-eight plates, in imitation of the different styles of the old engravers, which were published after his death, in 1738, in one volume, entitled, *Les Impostures Innocentes.* The following are his most esteemed works:

PORTRAITS.

Charles I.; *after Vandyck.* **1724,**
Charles II.; *after Kneller.* **1724.**
James II.; *after Largilliere.* **1724.**
William III.; *after Vander Werf.*
George I.; *after Kneller.*
Edward Hyde, Earl of Clarendon; *after Zoust.* **1724.**
William, Lord Russell; *after Kneller.* **1724.**
Frederick, Duke of Schomberg; *after the same.* **1724.**
Gilbert Burnet, Bishop of Salisbury; *after Hoadly.* **1724.**
Eugene Francis, Prince of Savoy; *after Van Schuppen.* **1722.**
Don Louis, Prince of Asturias.
John de Wit, Pensionary of Holland. **1727.**
Francis Peter, Cardinal de Foix. **1713.**
Philip, Duke of Orleans, supported by Minerva and Apollo; *after A. Coypel.* **1706.**
Stephen Picart, the Roman, Engraver to the King.
Roger de Piles; *ipse pinx. B. Picart, fec. aqua forti.* **1704.**

SUBJECTS FROM HIS OWN DESIGNS.

The Murder of the Innocents. The first impressions are before the crown was placed upon the head of Herod; fine.
A set of twelve Prints, called the Epithalamiums; fine.
Truth, the Research of Philosophy; a Thesis in honour of Descartes.
The Triumph of Painting.
The Death of the Infants of Niobe.
The Feast of the Gods and the Cæsars.
A set of Prints of the Annals of the Republic of Holland.

The Frontispieces to the Religious Ceremonies.
to the Bible of Vander Marck.
to the Roman Antiquities.
to Ovid's Metamorphosis, by Banier.
to the Historical Dictionary.

SUBJECTS AFTER VARIOUS MASTERS.

Time discovering Truth; *after the picture by Poussin*, in the Louvre.
An Allegory on human Life; *after the same.*
The Arcadian Shepherds; *after the same.*
Two Prints of the Muses, Calliope and Terpsichore; *after Le Sueur.*
Abraham sending away Hagar; *after Le Brun.*
The Discovery of the Pregnancy of Calista; *after An. Caracci.*
Neptune calming the Sea; *after An. Coypel.*

PICAULT, Peter. A French engraver, born at Blois in 1680. It is probable that he was a pupil of Gerard Audran, as he copied, on a smaller scale, the celebrated Battles of Alexander, from the plates engraved by that distinguished artist, *after Le Brun.* He also engraved some portraits, and the Visitation of the Virgin to St. Elizabeth, *after Carlo Maratti.* This promising artist had acquired considerable reputation, when death put a stop to his career, in 1711, at the age of 31. He usually signed his plates *P. Picault, Blesensis, sculp.*

PICCHIANTI, Giovanni Domenico. An Italian designer and engraver, born at Florence about the year 1670. He was taught the rudiments of drawing by Gio. Batista Foggini, a sculptor, and applied himself to engraving, both with the point and the graver. In conjunction with Lorenzini, Mogalli, and other artists, he executed several plates from the pictures in the Gallery of Florence. We have, among others, the following prints by him:

PORTRAITS.

Sebastiano del Piombo; *after Titian.*
Cardinal Bentevoglio; *after Vandyck.*
Pope Leo X. with the Cardinals Rossi and Giulio di Medici; *after Raffaelle.*

SUBJECTS AFTER VARIOUS MASTERS.

The Madonna della Seggiola; *after Raffaelle.*
The Virgin and infant Jesus, with St. John; *after An. Caracci.*
The Tribute Money; *after Titian.*
The Virgin and Infant; *after the same.*
Abraham sending away Hagar; *after P. da Cortona.*

PICCINI, Giacomo. This artist was born at Venice in 1617, but it is not known by what master he was instructed in the art of engraving. We have several plates by him, executed in a stiff disagreeable style. He engraved a set of thirty portraits of the principal painters of the Venetian school, for the account of their Lives, published by Ridolfi, in 1648. We have also the following prints by him:

The Portrait of Alessandro Farnese.
Diogenes, with his Lantern; *after P. Liberi.*
The Holy Family; *after the same.*

Judith, with the Head of Holofernes at her feet; *after Titian.*
The Holy Family; *after the same.*

PICCINI, Guglielmo. He was the brother of the preceding artist, and among other prints etched a plate of a Pietá, *after Rubens.* He had a daughter, Isabella Piccini, who was a nun, and engraved a set of portraits of the illustrious personages of Italy, for the *Conchilia Celeste,* of G. B. Fabri.

PICCIONI, Matteo. An Italian painter and engraver, born at Ancona about the year 1630. Of his works as a painter little is known; but he was made a member of the Academy of St. Luke, in 1655. We have a few spirited etchings by him, among which are the following:

St. Luke painting the Virgin; *after Raffaelle.*
The Adoration of the Shepherds; *after P. Veronese.*
The Holy Family; *after the same.*
The Virgin and infant Jesus, with St. John; *after A. Camassei.*
The exposing of Moses in the Waters of the Nile; *after the same.*

PICKAERT, P. This artist was apparently a native of Holland. His name is affixed to a set of coarse incorrect etchings, representing the flight of James II. from England, which were published in Holland. They are probably from his own designs, as he adds the word *fecit* to his name.

PICOT, Victor Maria. A French engraver, born at Abbeville in 1744. He came to London about the year 1770, and engraved several plates, some of which were for the collection of Boydell. We have, among others, the following prints by him:

The Four Evangelists; *after Rubens.*
Diana and her Nymphs; *after the same.*
The Nurse and Child; *after Schedoni.*
A young Man holding a Flute; *after B. Luti.*
Apollo holding a Branch of Laurel; *after S. Cantarini.*
A Landscape and Figures; *after Zuccarelli.*
Two Sea-pieces; *after D. Serres.*
Two Landscapes, Morning and Evening; *after Barralett.*
Several other Subjects; *after the same.*

PICOU, or Piquot, Robert. A French engraver, who flourished about the year 1630. He engraved some plates after pictures by Bassano, in a neat but laboured style. We have also several frontispieces and other book ornaments by him, from his own designs.

PIEMONT, Nicholas. He was born at Amsterdam in 1659, and at first passed some time under Martin Saagmolen, an obscure artist, but he afterwards became a scholar of Nicholas Molenaer. He visited Italy, and improved his talents for landscape painting, by designing the beautiful views in that country. After remaining several years at Rome he returned to Holland, where he painted some views in Italy, which gained him

great reputation. His landscapes bear a strong resemblance to the works of John Both, and although not equal to that celebrated painter, his pictures are deservedly admired.

PIENE, A. DE. A French engraver of little note. He engraved, among other plates, a portrait of the Duchess of Savoy, *after Sacchetti*, for a book published in 1672.

PIERRE, JOHN BAPTIST MARIA. This artist was born at Paris in 1715. He went to Italy when young, and studied some years at Rome. On his return to Paris he distinguished himself as a painter of history, and was employed for some of the public edifices, particularly a large ceiling in the chapel of the Virgin, in St. Roch, by which he gained great reputation. He painted an admired picture of St. Nicholas and St. Francis, for the church of St. Sulpice, which has been engraved by Nicholas Dupuis. He was made a member of the Academy at Paris, and was appointed principal painter to the King, in which capacity he died in 1789, aged 74. We have by this artist several etchings, among which are the following:

The Village Entertainment; *after his own design.*
Several Studies of Heads; made by him in Italy.
Some Plates of subjects from Fontaine's Fables; *after designs by Subleyras.*

PIERI, STEFANO. This painter was a native of Florence, and a disciple of Batista Naldini. According to Baglione, he visited Rome in the pontificate of Clement VIII. and was taken under the protection of Cardinal Alessandro Medici, by whom he was employed in the church of S. Prassede, where he painted some pictures of the Apostles, and the Annunciation. In S. Maria in Via, is a picture by him of the Assumption of the Virgin. He assisted Giorgio Vasari in the Cupola of S. Maria del Fiore, at Florence, and painted for the Palazzo Pitti, the Sacrifice of Isaac, one of his best works.

PIERSON, CHRISTOPHER. This artist was born at the Hague in 1631, and was destined by his parents to mercantile pursuits, but his strong partiality for the art induced them to permit him to indulge his propensity, and he became a scholar of Bartolomeo Meyburg, under whom he had studied some time, when he accompanied his instructor to Germany, and after an absence of three years returned to Holland, and established himself at Gouda, where he met with immediate employment as a painter of history and portraits. Notwithstanding the reputation he had acquired, the encouragement given to the pictures of Leemens, a painter of dead game, guns, powder-horns, pouches, &c. induced him to adopt similar subjects, in which he not only surpassed his model, but has perhaps scarcely been equalled in that branch. He usually represented those objects on a white ground, producing a surprising and illusive effect. He died in 1714, aged 83.

PIET. This artist was a native of the Low Countries, and flourished about the year 1608. He engraved the plates for a work entitled, *Le Maniement d'Armes de Nassau, &c.* by Adam V. Brien, published in 1608. They are very indifferently executed.

PIGNÉ, NICHOLAS. A French engraver, born at Chalon in 1690, and is said to have been a pupil of Bernard Picart. We have by this artist a few plates executed with the graver, among which are the following:

The Virgin, with the Infant sleeping in a cradle, with St. John standing by her side, attended by four angels; *after F. Trevisani;* for the Crozat collection.
The Woman of Canaan kneeling at the feet of Christ; *after Ann. Caracci.*

He appears to have been in England, as there is a portrait with his name, of Richard Fiddes, B. D. prefixed to his *Divinity*, dated 1718.

PIGNONE, Simone. This painter was born at Florence, according to Oretti, in 1614. After being instructed in the elements of the art by Domenico Cresti, called Passignano, he became a scholar of Francesco Furini, of whom he was the most distinguished disciple. He afterwards visited Venice, where he improved his style of colouring, by studying the works of Titian and Tintoretto. On his return to Florence he painted several pictures for the churches, of which the most admired are the pictures of St. Michael discomfitting the Evil Spirit, in the church of the Nunziata; and S. Luigi distributing his Wealth to the Poor, in S. Felicita. He also excelled in painting subjects of the fable, which he sometimes treated with an unwarrantable licentiousness. He died in 1698, aged 84.

PILAJA, Paolo. An Italian engraver, who flourished at Rome about the year 1737. He executed a set of plates for a book entitled, *Storia di Volsena*, by the Abbate Adami, with a portrait of the author, published at Rome in 1737. We have also, among others, the following prints by him:

The Portrait of Pope Benedict XIII.; *after Brughi.*
The Martyrdom of St. Fedele; *after S. Conca.*
A Miracle wrought by S. Thoribio; *after the same.*
St. Liberale, with two Children; *after the same.*
The Statue of the Prophet Elias; *after the sculpture by Ag. Cornachini,* in St. Peter's at Rome.

PILOTTO, Girolamo. This artist was a native of Venice, and flourished about the year 1590. He was a scholar of the younger Palma, and, according to Zanotti, a faithful follower of his style. One of his admired performances is a picture of S. Biagio, at the great altar of the Fraglia at Rovigo; but his most celebrated work is a large picture in the grand saloon in the ducal palace at Venice, representing the Ceremony of the Marriage of the Adriatic by the Doge.

PILSEN, Francis. This artist was born at Ghent in 1676. He studied painting and engraving under Robert van Audenaerde. We have, among others, the following prints by him:

The Virgin and infant Jesus; *after Rubens.*
The Conversion of St. Bavon; *after the same.*
The Judgment of Midas; *after the same.*
The Martrydom of St. Blaize; *after G. de Crayer.*

PINAS, John. A Dutch painter, born at Haerlem, according to Descamps, in 1597. It is not known under whom he learned the rudiments of the art, but he travelled to Italy, in company with Peter Lastman, where he studied some years. On his return to Holland, he distinguished himself as a painter of history and portraits. Of his historical

productions, one of the most esteemed was a picture in the great church at Haerlem, of Joseph and his Brethren, which is spoken of as a work of considerable merit.

PINAS, Jacob. He was the younger brother of the foregoing artist, born at Haerlem about the year 1601. He was instructed in the art by his brother, whose style he imitated, but never rose above mediocrity.

PINCHARD, P. This artist is said by Mr. Strutt to have resided at Genoa, about the year 1687, where he engraved several book plates.

PINE, John. To this gentleman, who was a native of England, and a man of letters, we are indebted for several splendid and interesting works, for which he engraved many of the plates. The principal of them are the ceremonies used at the revival of the order of the Bath, by King George I.; the prints from the tapestry in the House of Lords, representing the Destruction of the Spanish Armada; a superb edition of Horace, the text engraved, and illustrated with ancient bas-reliefs and gems. The Pastorals and Georgics of Virgil were published by his son, after his death, ornamented in a similar manner, with a printed type. Mr. Pine also engraved a few portraits, among which are an etching of himself, and a mezzotinto bust of Mr. Garrick, taken from a cast. He died in 1756.

PINE, Robert Edge. This artist was born in London about the year 1742. It is not known by whom he was instructed, but he gained the premium for the best historic design, given by the Society for the encouragement of Arts, &c. in 1760, and again in 1762. He afterwards practised as a portrait painter, and was considered a respectable colourist. In 1782 he exhibited a series of pictures of scenes from Shakspeare. He afterwards went to America, where he died in 1790.

PINEDA, Antonio Perez de. A Spanish painter, born at Seville about the year 1640. He was a scholar of Murillo, whose style he followed with considerable success. There are several of his works in the churches and convents at Seville, which bear testimony of his being an able disciple of that distinguished artist.

PINELLI, Antonia. According to Malvasia, this lady was a native of Bologna, and was instructed in the art by Lodovico Caracci. She painted some pictures for the churches; among others, the Guardian Angel, in S. Tommaso; and St. Philip and St. James, in the church dedicated to those Saints. But her most celebrated performance is her picture of St. John the Evangelist, in the Annunziata, painted from a design of Lodovico Caracci. She died in 1640.

PINO, Marco da. He was born at Siena about the year 1520, and, according to Baglione, received his earliest instruction in the school of Domenico Beccafumi, called Mecherino, and afterwards studied under Daniello da Volterra. Baldinucci places him among the disciples of Baldassare Peruzzi. It is, however, universally agreed, that he studied some time at Rome, where he is stated by Lomazzo to have profited by the lessons of Michael Angelo Buonaroti. He painted some pictures for the churches at Rome, of which one of the most esteemed was a dead Christ, with the Virgin and St. John, in S. Maria di

Aracæli. But the theatre of his fame is Naples, where he established himself in 1560. During a residence of twenty-seven years, he decorated the principal churches with several of his finest works, which are particularly described by Dominici. Of these, the most celebrated, and which he himself esteemed his best performance, is a Deposition from the Cross, in the church of S. Giovanni di Fiorentini, painted in 1577. In the same church is a fine picture of the Annunciation. His Assumption of the Virgin, and the Adoration of the Magi, in the church of S. Severino, are considered among the finest works of art in that city. He died in 1587.

PINSSIO. This artist is mentioned by Mr. Strutt as the engraver of a few portraits. He lived about the year 1750.

PINTURICCHIO, Bernardino. This painter was born at Perugia in 1454. He was a scholar of Pietro Perugino, who he assisted in many of his principal works, both at Rome and Perugia. Vasari, with his usual prejudice and partiality, speaks in less favourable terms of the talents of this artist than he deserves. Though he had somewhat of the dryness of his instructor's design, and retained too much of the taudry style of gilding in his ornaments and draperies: he is expressive in the airs of his heads, graceful in his attitudes, and magnificent in his architecture. He lived in habits of intimacy with Raffaelle, when that great artist frequented the school of Perugino, who is supposed to have assisted him in his most important work, in the library of the Dome at Siena, where he has represented, in ten compartments, the most memorable events of the Life of Pope Pius II. Raffaelle is supposed to have designed and prepared the cartoons for the greater part of them; and there is a grace and elegance discernible throughout, which are the characteristics of that illustrious artist. In his picture of S. Lorenzo, at the Franciscans, at Spello, is a figure of the infant John Baptist, which is believed by some to have been designed by Raffaelle. He excelled in perspective and grotesque ornaments, and decorated one of the loggie of the Vatican with architectural views of the principal cities of Italy. Some of his most esteemed fresco works are in the Dome at Spello, where he has represented the Annunciation, the Nativity, and Christ disputing with the Doctors. This artist was remarkable for his avarice, and his death is said to have been occasioned by a very whimsical circumstance. He was employed to paint an altar-piece for the church of the Franciscans, at Siena, and was accommodated by the monks with an apartment to paint in, from which they had, for his better accommodation, removed every thing, except an old chest, which appeared to be in so fragile a state that it was not judged safe to displace it. The painter, who was not less remarkable for peevishness than cupidity, insisted on its being taken away, and on their endeavouring to move the box, it fell to pieces, when a discovery was made of several hundred pieces of gold, which had been long concealed in it, unknown to any person. His chagrin and disappointment at not being himself the finder of the treasure, so strongly affected him, that he only survived the accident a few months. He died in 1513, aged 59.

PINZ, John George. This artist is supposed by Mr. Strutt to have been a native of Germany. He is said to have been chiefly employed by the booksellers, for whom he engraved several prints, in the style of those which ornament the numerous publications

of Vander Aa. He engraved, among others, an emblematical print, in honour of the King of France, *after P. Decker.*

PIO, Giovanni. See Bonatti.

PIOLA, Pellegro. He was born at Genoa in 1617. It is not said under whom he studied; but, although the world was deprived of his talents at the premature age of 23, as Lanzi informs us, by the villany of some one jealous of his extraordinary genius; a Madonna, painted by him, which was in the collection of the Marchese Brignole, was judged by Franceschini to have been painted by Andrea del Sarto; and his picture of S. Elogio, in one of the churches of Genoa, was mistaken by Mengs for a work of Lodovico Caracci. He aspired, however, to a higher flight than that of an imitator, and would have reached a transcendent rank among the ablest artists, if he had been permitted a longer career. He died in 1640.

PIOLA, Domenico. He was the younger brother of Pellegro Piola, born at Genoa in 1628, and received his first education in the art from his brother. After the death of his instructor he became a scholar of Giovanni Domenico Capellini. In conjunction with Valerio Castelli, he executed some works for the public edifices in Genoa and the state, and for some time attached himself to the style of that painter. His ideas, for the most part, are not without beauty, though he is not very successful in the conduct of the chiar-oscuro, and the character of his design is occasionally heavy and inelegant. He emulated the style of P. da Cortona, in the lustre of his colouring, in the splendour of his compositions, and his uncommon facility. He was particularly happy in the representation of children, which he designed from the casts of Fiammingo. One of his most esteemed works is the Miracle of St. Peter at the gate of the Temple, at Carignano, which is not degraded by its vicinity to an admirable picture by Guercino. He died in 1703, aged 75.

PIOMBO, Frá, Sebastiano del. This distinguished artist is called by Vasari, Sebastiano Veneziano, by which name he was designated, until the Pope bestowed upon him the office of the keeper of the seal of his chancery, to fill which it was necessary for him to take the religious habit, and he assumed the title of Frá Sebastiano del Piombo. He was born at Venice in 1485, where his first occupation was the study of music. He afterwards turned his thoughts to painting, and at first was a disciple of Giovanni Bellini, who was then far advanced in years; but preferring the great style of Giorgione, he became his scholar, and was the most successful imitator of the harmony of his tones, and the breadth of his chiar-oscuro. He first distinguished himself as a portrait painter, to which his powers were peculiarly adapted. His portraits are boldly designed and full of character; the heads and hands are admirably drawn, with an exquisite tone of colouring, and extraordinary relief. The first historical picture which established his reputation, was the altar-piece in the church of S. Gio. Crisostomo, at Venice, in which he so nearly approached the rich and harmonious colouring of Giorgione, that it was for some time supposed to be the work of that master. He had acquired considerable celebrity at Venice, when he was invited to Rome by Agostino Chigi, who employed him in ornamenting his palace of the Farnesina, in conjunction with Baldassare Peruzzi, and where Raffaelle had painted his celebrated Galatea, and given the

designs for the history of Cupid and Psyche. In this competition, Sebastiano discovered his inferiority in design, and endeavoured to remedy the defect, by studying the antique, and by the instruction of Michael Angelo Buonaroti. That great artist had felt some uneasiness at the growing fame of Raffaelle, and he readily availed himself of the powers of Sebastiano as a colourist, in the hope, that assisted by his designs, he might be enabled to enter the lists with his illustrious antagonist, if not drive him from the field. With this view, he furnished him with the designs for the Pietá, in the church of the Conventuali, at Viterbo; and the Transfiguration and Flagellation, in S. Pietro, in Montorio, at Rome, which, as he was very tedious in his process, occupied him six years. The extraordinary beauty of the colouring, and the grandeur of M. Angelo's composition and design, in these celebrated productions, were the objects of universal surprise and applause. It was at this juncture that the Cardinal Giulio de Medici commissioned Raffaelle to paint his immortal picture of the Transfiguration, and being desirous of presenting an altar-piece to the cathedral of Narbonne, of which he was Archbishop, he engaged Sebastiano del Piombo to paint a picture of the same dimensions, selecting for the subject the Raising of Lazarus. On this occasion, he was again assisted by the powers of Buonaroti, by whom it was composed and designed. The picture was publicly exhibited at Rome, in competition with the Transfiguration; and it is no mean proof of its extraordinary merit, that, notwithstanding the transcendent beauty of Raffaelle's chef d'œuvre, Sebastiano's performance excited universal admiration. This celebrated work of art was removed, by the Regent of France, from the cathedral at Narbonne, into the Orlean's collection, of which it was one of the most important ornaments. After the death of Raffaelle, he was reputed the most distinguished artist at Rome. He was particularly favoured by Clement VII. who remunerated his services by appointing him to a lucrative benefice, which occasioned him, in the latter part of his life, to relax in his labours as a painter. His last undertaking was the chapel of the Chigi family, in S. Maria del Popolo, which he left imperfect, and it was afterwards finished by Francisco Salviati. He died in 1547, aged 62.

PIORT, V. An obscure artist, mentioned by Mr. Strutt as the engraver of a plate *from Rubens*, representing an old Woman holding a pot with fire, from which a Boy is taking a lighted coal.

PIPPI, Giulio. See Romano.

PIRANESI, Giovanni Batista. An eminent architect and engraver, born at Rome in 1707. The works of this distinguished and laborious artist consist of near twenty large folio volumes, containing the most remarkable edifices of ancient Rome, and a variety of architectural compositions from his own designs. The plates are executed in the most tasteful and picturesque style, and are too well known to require any comment. He died at Rome in 1778, aged 71.

PIRANESI, Francesco. He was the son of the preceding artist, born at Rome in 1748, and was instructed in design and architecture by his father. We have by him several plates of architectural views, and also of the antique statues, in which he appears to have imitated the style of Gio. Marco Pitteri. We have the following, among others, by him:

Jupiter seated; from the statue in the Clementine Gallery; *after a drawing by Piroli.*
The Venus of Medicis; *after the same.*
Cupid and Psyche; from the Antique Sculpture in the gallery of the Capitol.
Papirius and his Mother; from the group in the Villa Ludovisi.

PIRANESI, Laura. This lady was the daughter of Giovanni Batista Piranesi, born at Rome in 1750. She has engraved some views of the remarkable buildings in Rome, which are executed with taste and delicacy. We have, among others, the following views by her:

The Capitol.
The Ponte Salario.
The Temple of Peace.
The Arch of Septimus Severus.

PIRINI, Louis des. A French engraver, by whom we have a plate, representing two Men playing at Cards, and a Woman holding a Mirror behind one of them, to discover his hand to the other; *after Cornelius van Tienen.* It is executed with the graver in a coarse tasteless style.

PIRNRAUM, Alexis. According to Papillon, this artist was an engraver on wood, and resided at Basle about the year 1545, of which city he was probably a native. That author supposes him to have been a disciple of Hans Holbein. He does not, however, specify any of his works.

PISANELLI. See Spisano.

PISANELLO, Vittore. This painter was a native of St. Vito, in the Veronese territory. As to the precise time of his birth, the biographers of the artists are at unusal variance. Vasari makes him a scholar of Castagno, and dates his death about the year 1480. Dal Pozzo, in his *Vite dé pittori Veronesi,* on the contrary, asserts that he possessed a picture by Vittore, signed with his name, and dated 1406, before Castagno was born. Whoever was his instructor, the partiality of his admirers has placed him on an equality with Masaccio, in the merit of having contributed to the improvement and advancement of the art. The greater part of his works have perished, and his picture of the Annunciation, in the church of S. Fermo, at Verona, is greatly injured by time. In the sacristy of S. Francesco, at Perugia, are preserved some small pictures of the Life of S. Bernardino, very highly finished, but crude in the colouring, and the figures stiffly designed, and too long.

PISTOJA, Leonardo da. He was a native of Pistoja, and was a scholar of Giovanni Francesco Penni, a distinguished disciple of Raffaelle. His family name appears to have been Grazia, from an inscription on a picture of the Annunciation, by him, in a chapel of the Canons at Lucca, *Leonardus Gratia Pistoriensis.* He painted history and portraits with considerable reputation, but particularly excelled in the latter. His works are chiefly at Rome, Naples, and Lucca.

PISTOJESE, Fra Paolo. This painter was born at Pistoja, and flourished about the year 1520. He was the favourite scholar of Frá Bartolomeo di S. Marco, who bequeathed him the greater part of his designs, and engaged him to finish the works which were left incomplete at his death. He also painted several pictures for the church of S. Domenico at Pistoja, from the designs of Frá Bartolomeo, as well as other works of his own composition.

PITAU, Nicholas. This eminent engraver was born at Antwerp in 1633, and is supposed to have been a disciple of Francis de Poilly, at Paris, whose style he followed, though more vigorous and spirited in his execution. His print of the Holy Family, *after Raffaelle,* is distinguished by the beauty of the handling, the purity of the drawing, and the harmony of the effect. He engraved a variety of historical subjects after different masters, and a considerable number of portraits, which are deservedly esteemed. The following are his most esteemed prints:

PORTRAITS.

Louis Henry, Duke de Bourbon, supported by Wisdom and Religion.
Oliver Cromwell; *after Vander Werf.*
Pope Alexander VII.; *after Mignard.*
Louis XIV. King of France; *after Le Fevre.* 1670.
Louis, Dauphin, his son; *after the same.*
James Fabier du Bulay, Master of Requests; *after Champagne.*
H. L. H. de Montmort, of the French Academy; *after the same.*
Theodore Bignon, Master of Requests; *after the same.*
Peter Seguier, Chancellor of France. 1668.
Alexander Paul Pitau, Advocate in Parliament.
Gaspar de Fieubet, Chancellor. 1662.
Nicholas Colbert; *after Le Fevre.*

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family, with St. Elizabeth and St. John; *after Raffaelle;* very fine.
The Entombing of Christ; *after L. Caracci.*
The Virgin holding the infant Jesus in her arms and reading; *after Guercino.*
The dead Christ, with Angels weeping over him; *after the same.*
The Virgin interceding for St. Bruno and his order; *after Champagne.*
Christ and the Woman of Samaria; *after the same.*
Mary Magdalen, penitent; *after the same.*
St. Sulpitius in council; *after the same.*
The Holy Family, with the infant Jesus embracing St. John; *after the same.*
The Holy Family, with an Angel presenting a Basket of Flowers; *after Villequin.*

PITAU, Nicholas, the younger. He was the son of the preceding artist, by whom we have a few plates of portraits, among which is that of,

Louis Alexander de Bourbon, Count de Toulouse; inscribed, *Cobert, pinx.* 1701. *N. Pitau, Junior.*

PITTERI, Giovanni Marco. An Italian designer and engraver, born at Venice in 1703. He was a pupil of Gio. Antonio Faldoni, but he did not adopt the style of his instructor.

His plates are executed in a very singular manner, by single strokes, but very different from the method practised by Mellan. His strokes run from the top to the bottom, and his shadows are produced by strengthening them as the occasion requires. The effect he produced by this whimsical operation is neither unpleasing nor unharmonious, and his prints possess considerable merit. He engraved several plates for the collection of the Dresden Gallery, and others, after various masters; among which are the following:

PORTRAITS.

The Bust of Giovanni Marco Pitteri; *after Piazzetta.*
Giovanni Batista Piazzetta, Painter, of Venice; *after the same.*
Carlo Goldoni, comic Poet; *after the same.*
Nogari Guiseppe, Painter; *after the same.*
Giovanni Mocenigo, noble Venetian; *after the same.*
Count Schulenbourg; Field Marshal of Venice; *after Rusca.*
Cardinal Quirini.
Marquis Scipione Maffei.
Clara Isabella Fornari.

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Pietro Longhi.*
The Seven Sacraments; *after the same.*
The Crucifixion; *after Piazzetta.*
The Twelve Apostles; *after the same.*
Religion overthrowing Heresy; *after the same.*
St. Peter delivered from Prison; *after Spagnoletto.*
The Martyrdom of St. Bartholomew; *after the same.*
St. Catherine of Siena; *after Tiepolo.*
Mary Magdalen, penitent; *after the same.*
A set of six Plates of Huntings, in the environs of Venice; *after Pietro Longhi.*
Twelfth-Night; *after Teniers.*
Two Rustic Subjects; *after the same.*

PITTONI, Giovanni Batista. This painter was born at Vicenza in 1690, and received his first instructions in the art from his uncle Francesco Pittoni; but his greatest improvement was derived from an attentive study of the works of the best masters of the Venetian school, by which he became an excellent colourist; and though his forms are not distinguished by elegance, his drawing is tolerably correct, and his compositions are abundant and ingenious. His figures are generally smaller than life; and he was less successful when he attempted to draw on a larger scale. Two of his finest pictures are the Martyrdom of St. Thomas, in the church of S. Eustacio, at Venice, and the Multiplication of the Loaves, in S. Cosmo della Guidecca. He died at Venice in 1767, aged 77. We have a few spirited etchings by this artist, which he sometimes marked with his initials, and sometimes inscribed them *Johannes Baptista Pitonus Vicentinum, fecit.*

PLAAS, David vander. This eminent portrait painter was born at Amsterdam in 1647. After learning the principles of design in his native country, he travelled to Italy, and resided some years at Venice, where the works of Titian were particularly the objects of his attention, especially his portraits, the most perfect models for the study of an

artist who pursues that branch. On his return to Holland he was very extensively employed, and painted many of the distinguished personages of his time, among which was a fine picture of Vice-Admiral Tromp. His heads and hands are admirably drawn, full of truth and nature, and his colouring partakes of the vigour of Rembrandt, and the truth of Titian. He was employed by Peter Martin to superintend the plates for his Bible. He died at Amsterdam in 1704, aged 57.

PLACE, Francis. This gentleman was the younger son of Roland Place, of Dimsdale, in the county of Durham. His father, intending him for the profession of the law, placed him as a clerk to a solicitor in London, under whom he continued until the year 1665, when he was obliged to quit the metropolis, on account of the plague, which gave him an opportunity of abandoning a pursuit, which was never agreeable to his inclination, and of indulging his propensity for drawing, for which he had shown an early disposition. He painted, designed, etched, and engraved in mezzotinto; but, as he practised the art for his amusement, his works are very scarce. They prove him to have been a man of genius, and it is regretted that his application was not equal to his abilities. He is said to have refused a pension of five hundred pounds a year, which was offered him in the reign of Charles II. to draw the royal navy, as he could not endure confinement or dependence. Mr. Place died in 1728, and his widow disposed of his paintings, among which were an admired piece of fowls, others of flowers and fish, and some unfinished pictures. The following are the principal plates he engraved, all of which are scarce:

PORTRAITS.

Charles I.; *after Vandyck.*
Charles II.
General Lambert.
Richard Sterne, Archbishop of York.
Nathanial Crewe, Bishop of Durham; *after Kneller*; fine.
Richard Tompson, Engraver; *after Zoust.*
Philip Woolrich, Esq. in armour; *after Greenhill.*
Thomas Comber, Dean of Durham; *after the same.*
John Moyzer, Esq. of Beverley; *after Kneller.*
Henry Gyles, Glass-painter. 1687; oval.

VARIOUS SUBJECTS.

Seven etchings, being part of a set of twelve of Birds; *after Barlow;* the other five were by *Griffiere;* very fine.
A View of Tynemouth Castle and the Light-house.
The Cathedral of York.
A Prospect of Leeds.

PLACES, Louis des. See Desplaces.

PLAS, Peter Vander. According to M. Descamps, this painter was a native of Holland born about the year 1570. He resided many years at Brussels, where he was reputed an eminent painter of history. Several of his works are in the public places in that city, where he died.

PLATTENBERG, or Platten, Matthew van. This artist was born at Antwerp in 1600. Having acquired the first rudiments of the art in his native city, he went to Italy, and resided some time at Florence, where, in conjunction with his countryman John Asselyn, called Crabetje, he painted several sea-pieces and landscapes, which were greatly admired. He afterwards visited Paris, where his works were not less esteemed, and he met with sufficient encouragement to induce him to settle there for some time. From a singular caprice, he frenchified his name of Plattenberg into that of Platte Montagne, with which he sometimes signed his pictures and prints, and sometimes Montagne only. His landscapes are highly finished, and exhibit very pleasing scenery. We have a few etchings by this artist, executed in a very spirited style. They represent landscapes and marines, and resemble the works of Fouquieres. They are usually inscribed *M. Montagne, in. et f.*

PLATTENBERG, Nicholas van. He was the son of the preceding artist, born at Paris in 1631, and studied painting under Philip de Champagne. He was instructed in engraving by John Morin, who he surpassed. His principal works, as a painter, are in the churches of Notre Dame, St. Sacrament, and St. Nicholas des Champs, at Paris. He was also a reputable portrait painter. In 1681 he became a member of the Academy. As an engraver, he is entitled to great merit; his drawing is correct, and his execution is bold and free. He engraved several portraits, which are generally inscribed *Nicholas de Platte Montagne.* Among other prints, we have the following by him:

The Portrait of Olivier de Castella, general, killed at the siege of Tarragona in 1644.
St. Genevieve; *after P. de Champagne.*
A dead Christ; *after the same;* very fine.

He died at Paris in 1706, aged 75.

PLEGINCK, Martin. A German engraver on wood and on copper, who flourished about the year 1590. He engraved a set of copper plates representing figures fighting, entitled, **Fechter Buechlem geducht in der furstlichen stat onnolt bach bei Stephan Hermanburger und Goldschmidt da Selbsten.** They are executed with the graver, in a style resembling that of Virgilius Solis. His wooden cuts are in the manner of Just. Amman. He used the cipher MP.

PLEYDENWURFF, William. This artist was one of the early engravers on wood. He was a native of Germany, and flourished about the year 1493. Conjointly with Michael Wolgemut, he executed the cuts for the Chronicle compiled by Herman Schedel, and printed at Nuremburg, in 1493, entitled, the *Nuremberg Chronicle.* They represent views of towns, &c. and figures of various kinds, which, though drawn in the stiff and incorrect manner usual at that early period, the prints are spiritedly and boldly cut, and the heads are not without expression.

PLOOS, Cornelius van Amstel. See Amstel.

PO, Pietro del. This artist was born at Palermo in 1610, and studied under Domenichino at Naples, during that celebrated painter's residence in that city. He painted some pictures for the churches at Palermo, and afterwards visited Rome, where, among

other works, he painted a picture of S. Leone, for la Madonna di Constantinopoli. He was, however, more successful in easel pictures than those of large dimensions, and is more distinguished as an engraver than a painter. We have several etchings by this artist, some of which he has finished with the graver. They are not so correctly designed as might have been expected, from the school in which he was educated. Among others are the following :

St. John in the Wilderness; *after An. Caracci.*
The Woman of Canaan before Christ; *after the same.*
The dead Christ on the lap of the Virgin; *after the same.*
The Virgin seated on a Throne with the Infant, and a choir of Angels; *after Domenichino.*
The four Cardinal Virtues, with their attributes; *after the same.*
St. Jerome kneeling, with an Angel; *after the same.*
The Annunciation; *after N. Poussin.*
The Flight into Egypt; *after the same.*

This artist died at Naples in 1692, aged 82.

PO, Teresa del. This lady was the daughter of the preceding artist. She is said to have painted in oil and in miniature, and has etched a few plates in the style of her father; among which is,

Susanna and the Elders; *after Caracci.*

PO, Giacomo del. He was the son of Pietro del Po, born at Rome in 1654, and was first instructed in the art by his father, but was afterwards a scholar of N. Poussin. He was chiefly occupied in ornamenting the saloons and mansions of the nobility at Naples, with emblematical and allegorical subjects, for which his inventive genius and extraordinary facility particularly qualified him. As is usual with the majority of machanists, dispatch and confidence led him into the negligence and incorrectness of a mannerist. Rome possesses only two of his pictures, one in the church of S. Angiolo, and the other in S. Marta; but his talents are seen to greater advantage in his frescoes in the gallery of the Marchese di Genzano, and particularly in the palace of the principe di Avellino, at Naples. He died in 1726, aged 72.

POCCETTI. See Barbatelli.

PODESTA, Andrea. He was born at Genoa about the year 1620, and went early in his life to Rome, where he became a scholar of Giovanni Andrea Ferrari. It does not appear that he reached any celebrity as a painter; but we have some very spirited and masterly etchings by him, which prove him to have been an artist of considerable ability. He usually marked his plates AND. P. or *And. P. in. et fec.* Among others, the following are by him :

An Allegorical Subject, representing Boys cultivating the Arts, and a Phenix in the Flames; *after his own design.*
The Triumph of Bacchus; *after Titian.*
Bacchus and Ariadne; *after the same.*
Silenus drunk, supported by Satyrs and Bacchanals; *after the same.*
Two subjects from the Life of Diego; *after Caracci.*

POEHAM, Martin. An old German engraver, to whom the prints marked with the cipher $\frac{P}{M}$. are attributed by Professor Christ. They chiefly consist of very indifferent copies from the prints of Aldegraver, Sebald Beham, and others.

POEL, Vander. This painter is not mentioned by any of the writers on art, although his pictures are frequently met with, and possess considerable merit. He was a native of Holland, and, from the dates on some of his works, flourished about the year 1660. His pictures usually represent conflagrations, and buildings on fire; and he treated those disastrous subjects with great ability. His pencil is free and firm; his colouring vigorous, and he was well acquainted with the principles of the chiar-oscuro.

POELEMBURG, Cornelius. This painter was born at Utrecht in 1586. He received the first principles of the art from Abraham Bloemaert, and, following the example of the generality of his countrymen, he travelled to Italy in search of improvement. On his arrival at Rome, he attached himself at first to the style of Adam Elshiemer, which he afterwards quitted, we are told by Houbraken, "to study the works of Raffaelle, and imitated the grace of that incomparable master, particularly in the naked." It would certainly be a whimsical research, to look for the characteristics of Raffaelle in the Chinese figures of Poelemburg. He adopted a pleasing style of painting small landscapes, distinguished by the suavity and delicacy of his colouring, an agreeable choice of scenery, enriched with architecture, into which he introduced figures as remarkable for the neatness of his pencil, and the clearness of his carnations, as they are deficient in design. There is, however, a polished and seductive brilliancy in his finishing, which gratifies the generality of observers; his works were held in the highest estimation, and he was employed by the principal personages at Rome. This flattering encouragement did not however subdue his desire of revisiting his native country, and he determined to pass through Florence, on his return to Holland. He quitted Rome with some reluctance, after a sojourn of several years; and on his arrival at Florence, where the reputation of his talents had preceded him, he was received with favour and distinction by the Grand Duke, for whom he painted several pictures, and who endeavoured in vain to retain him in his service, by the most marked munificence and liberality. On his return to Utrecht, the impatience of his countrymen to possess his works, loaded him with commissions. Charles I. invited him to London, where he remained some time, and painted several pictures for the King and the nobility. He frequently ornamented with his figures the architectural views of Steenwyck, and the landscapes of Kierings. In King Charles's catalogue, are mentioned the portraits of his Majesty, and of the children of the King of Bohemia, by Poelemburg; and in that of James II. there are sixteen pictures by him. The success he met with could not induce him to remain in England. He returned to Utrecht, where he died in 1660, aged 74. Descamps and M. Watelet assert, that Poelemburg etched some prints from his own designs, and that the plates being soon afterwards destroyed, they are now extremely scarce. I have never met with any of them.

POERSON, Charles Francis. A French painter, born at Paris in 1653. He was a scholar of Noel Coypel, and painted history in the style of his instructor. By the patronage of M. Mansard, he was introduced to the notice of Louis XIV. and was employed in painting some historical subjects, in the hospital of the Invalids. The under-

taking, however, did little credit to his abilities, as they were soon afterwards destroyed, and replaced by some frescoes by Bon Boullongne. He was afterwards appointed Director of the French Academy at Rome, where he died in 1725, aged 72.

POILLY, Francis, the elder. A very eminent French engraver, born at Abbeville in 1622. He was the son of a goldsmith and engraver, who instructed him in the rudiments of the art. He afterwards went to Paris, where he became a pupil of Peter Daret, under whom he remained three years, and afterwards visited Rome, where he adopted the fine style of Cornelius Bloemaert as his model. During a residence of seven years, he greatly improved his design, and engraved several plates after the works of the great Italian masters. On his return to Paris, he distinguished himself as one of the most celebrated engravers of his country. His plates are executed entirely with the graver, which he handled with uncommon firmness and dexterity. The correctness of his design, corresponds with the beauty of his burin, and there is a fine expression in his heads. Though he had the assistance of some able pupils, it is surprising that he could have finished so many plates in a manner that required both time and patience. The following are esteemed his best prints:

PORTRAITS.

Pope Alexander VII. with accessories.
Louis XIV. when young; *after Nocret.*
Cardinal Mazarine; *after Mignard.*
Henry D'Arnaud, Bishop of Angers.
Jerome Bignon, Counsellor of State; *after Champagne.*
Abraham Fabert, Marshal of France; *after Ferdinaud.*
William de Lamoignon, with Allegorical Figures; *after Mignard.*
Bust of William de Lamoignon; *after Le Brun.*

SUBJECTS FROM HIS OWN DESIGNS.

The Virgin and Child.
The Holy Family, with St. John embracing the infant Christ.
St. Ignatius of Loyola.
The Death of St. Francis Xavier.
The Crucifixion.
The Triumph of Augustus.

SUBJECTS AFTER VARIOUS MASTERS.

The Vision of Ezekiel; *after Raffaelle.*
The Holy Family, in which the infant Christ is standing upon the cradle; *after the same.*
The Virgin lifting up a veil, to show to St. John the infant Christ sleeping; *after the same.*
The Flight into Egypt; *after Guido.*
The Nativity, or Adoration of the Shepherds, in an octagonal border; *after the same.* The first impressions of this plate are before the two angels which appear above were inserted.
Christ praying in the Garden; *after the same.*
The dead Christ on the lap of the Virgin, at the foot of the Cross; *after L. Caracci.*
The Repose in Egypt, in which the Virgin is represented sleeping, with two Angels kneeling; *after An. Caracci.*
The Holy Family; *after N. Poussin.*
The Marriage of St. Catherine; *after P. Mignard.*

The Holy Family; *after P. Mignard.*
The Baptism of Christ; *after the same.*
St. Charles Borromeus administering the Communion to the Persons infected with the plague; *after the same.*
The Visitation; *after C. Le Brun.*
St. John in the Isle of Patmos; *after the same.*
The Crucifixion; *after the same.*
The Parable of the Wedding Garment; *after Champagne.*
The Crucifixion; a large print, in three sheets; *after the same.*
The Trinity; *after the same.*
Joseph's Bloody Garment presented to Jacob; *after Antonio Coypel.*
Nymphs bathing; *after Guilio Romano.*

A variety of emblematical and other subjects, from various masters. He died at Paris in 1693, aged 71.

POILLY, Nicholas. This artist was born at Abbeville in 1626. He was the younger brother of Francis Poilly, by whom he was instructed in the art of engraving, and executed several plates, in the style of his brother, which, though inferior to those of Francis, possess considerable merit. We have several prints by him of portraits and historical subjects, executed with the graver, in a neat clear manner. The following are his principal plates:

PORTRAITS.

Louis XIV., in a frame of laurels, with Children bearing emblems; *after N. Mignard.*
Bust of Louis XIV.; as large as life. 1683.
Maria Theresa, Queen of France; the same. 1680.
Louis, Dauphin, the son of Louis XIV.; the same.
Louis Bourbon, called the Great Condé; the same.
Francis de Coetlogon, Bishop of Rennes.
René Potier, Duke de Gesvre; *after Le Fevre.*
Nicholas Edward Olier; Counsellor of State.

SUBJECTS AFTER VARIOUS MASTERS.

St. Augustine holding a Crucifix.
The Holy Family, with two Angels holding a Basket of Flowers; *after S. Bourdon.*
The Marriage of St. Catherine; *after the same.*
The Presentation in the Temple; *after C. Le Brun.*
The Holy Family returning from Egypt; *after the same.*
The Holy Family, with the infant Jesus sleeping on the knee of the Virgin; *after the same.*
The Repose in Egypt; *after Chapron.*
The Crucifixion; *after N. Poussin.*

He died at Paris in 1696, aged 70.

POILLY, John Baptist. He was the son and pupil of the preceding artist, born at Paris in 1669. Having made some progress in engraving under his father, he went to Rome, where he studied some years. On his return to Paris he executed several plates, by which he gained considerable reputation, and was made a member of the Royal Academy in 1714. His style of engraving differs greatly from that of his father or his

uncle. He forwarded his plates with the point, and finished them with the graver, in a pleasing and picturesque style. His drawing is generally correct, and there is a fine expression in his heads. We have several portraits and historical subjects by him, of which the following are the most deserving of notice:

PORTRAITS.

Clement XIII. Pontifex Max.
Louis XIV.; *after Mignard.*
Charles James Edward Stewart, son of the Pretender; *after Dupra.*
Francis de Troy, Painter; *from a picture by himself;* his reception plate at the Academy.
Cornelius van Cleve, Sculptor; *after Vivien;* the same.

SUBJECTS AFTER VARIOUS MASTERS.

The Nativity; *after Gaudentio Ferrari;* for the Crozat collection.
The Virgin adoring the infant Jesus, who is sleeping; *after Benvenuto Garofala*; for the same collection.
The Martyrdom of St. Cecilia; *after Domenichino.*
The Adoration of the Shepherds; *after C. Maratti.*
The Rod of Aaron devouring the Rods of the Magicians; *after N. Poussin.*
The Israelites worshipping the Golden Calf; *after the same.*
The Holy Family; *after the same.*
The Judgment of Solomon; *after A. Coypel.*
Susanna and the Elders; *after the same.*
Jupiter and Danae; *after Giulio Romano;* for the Crozat collection.
Eleven Plates from the paintings by *P. Mignard,* in the saloon of St. Cloud.
The Four Seasons; from the paintings in the gallery of St. Cloud; *after the same.*

He died at Paris in 1728, aged 59.

POILLY, Francis, the younger. He was the younger son of Nicholas Poilly, born at Paris in 1671, and was instructed in engraving by his father. He afterwards travelled to Rome, with his brother, where he engraved a plate representing St. Cecilia distributing her wealth to the poor, *after Domenichino,* a companion print to the Martyrdom of that Saint, by John Baptist Poilly.

POILLY, N. B. According to Basan, this artist was the son of John Baptist Poilly, and was intended by his father for an engraver, who gave him some instruction in the art, but he did not long apply to it. He engraved a few portraits, *after Cochin,* some of which are dated 1753.

POINSART, J. A French engraver, who flourished about the year 1630. He was principally employed by the booksellers, for whom he executed several plates of views of cities, castles, &c. They are neatly executed, but in an incorrect tasteless style. Among other prints by him, is the Entry of Charles VII. into Rheims.

POINTE, F. de la. By this artist, who was a native of France, and flourished about the year 1678, we have a plan of the environs of Paris, on nine parts. He also engraved some of the views of the palace of Versailles, in conjunction with Israel Silvestre.

POLANZANI, Francesco. An Italian engraver, born at Andale, near Venice, about the year 1700. He chiefly resided at Rome, where he engraved a set of twenty-two plates, representing the Life of the Virgin, from designs which are by some attributed to *N. Poussin*; but from their resemblance to the style of *J. Stella*, they are more probably after the works of that painter. He also engraved the following prints:

The Bust of a Woman; *after C. Cignani.*
The Bust of a blind Musician; *after Marco Benefiali.*
The Virgin and infant Christ; *after G. Nogari.*
An old Man holding a Money-bag; *after the same.*
An old Woman warming her hands; *after the same.*

POLESTANUS, Andrea. By this artist, who was a native of Italy, and apparently a painter, we have a slight etching of a Bacchanalian subject, a composition of many figures from his own design. It is signed with his name, and dated 1640.

POLETNICH. A modern engraver, who resided at Paris about the year 1760. He engraved several plates after the works of Vandyck, Boucher, La Grenée, and others.

POLIDORO, da Caravaggio. See Caravaggio.

POLIDORO, Veneziano. This painter was born at Venice in 1515, and was one of the numerous scholars of Titian. Although he had the advantage of studying under that admirable master, he never rose to great celebrity in the art; and his pictures in the church of the Servi, and in other public situations at Venice, do not rank his talents above mediocrity. He died in 1565, aged 50.

POLLAJUOLO, Antonio and Pietro. Antonio, the elder of these brothers, was born at Florence in 1426. He was brought up to the profession of a goldsmith and designer, under Bartolucci, and afterwards learned the art of casting figures in metal of Lorenzo Ghiberti, who he assisted in executing the celebrated gates in the church of S. Giovanni, at Florence, so much extolled by Michael Angelo. He executed in bronze the tomb of Sistus IV. and that of Innocent VIII. His younger brother, Pietro, born in 1428, studied painting in the school of Andrea Castagna, and having distinguished himself by several admirable portraits at Florence, Antonio became his disciple. He painted some pictures for the public edifices at Florence, which gained him the reputation of one of the ablest artists of the period at which he lived. One of his most celebrated works is a picture of the Martyrdom of St. Sebastian, in the chapel of the Marchese Pucci, in the church of the Servi, at Florence, which is considered by Lanzi one of the ablest productions of the fifteenth century, in respect to composition and design, though not equally admirable for the colouring. He was perfectly master of the anatomy of the human figure, in which he showed himself superior to all his contemporaries. Pietro chiefly distinguished himself in portrait painting. The two brothers died at Rome in the same year, 1498. Antonio Pollajuolo was one of the earliest of the Italian engravers. Contemporary with Finiguerra, he is supposed to have learned the art from him, and engraved several plates, executed in a similar style. We have the following prints by him:

A large plate, representing ten Naked Figures fighting with swords and other weapons. It is inscribed, *Opus Antonii Pollajoli Florentini,* without a date. The back-ground is a forest, very rudely represented. The design shows that he had paid some attention to the figure, and the heads are not without expression.

The Holy Family, in which the Virgin is seated, with the infant Jesus on her knee; St. Joseph appears on the right hand leaning on his staff, on the left is St. Elizabeth with St. John presenting a flower to the Child.

Hercules strangling Anteus.

POLONY, Ziaraka. An obscure engraver, who resided at Paris about the year 1615. Among other prints, we have by him a slight etching, representing Queen Margaret lying in state, in the Fauxbourg St. Germain at Paris.

POLO, Diego, the elder. According to Palomino, this Spanish painter was born at Burgos in 1560. He studied at Madrid, under Patricio Caxes, and was a reputable painter of history. There are some of his works in the Escurial, and in the palace at Madrid, which prove him to have been an excellent colourist, and a tolerably correct designer. He died at Madrid in 1600, aged 40.

POLO, Diego, the younger. He was the nephew of the preceding artist, born at Burgos in 1620, and was a scholar of Antonio Lanchares. He acquired an admirable style of colouring, by studying the works of Titian, in the royal collection; and painted several pictures for the churches at Madrid, of which the most esteemed are the Baptism of Christ, in the church of the Carmelites; and the Annunciation, in S. Maria. He died in 1655, aged 35.

POMARANCE, Cristofano. See Roncalli.

POMARANCE, Niccolo and Antonio. See Circignano.

POMAREDE, Sylvius. This artist is said by Professor Christ to have been a native of Italy, and to have engraved some plates, which he marked with the initials S. P. F. the F. for *fecit.* Mr. Strutt says he flourished in 1620, instead of 1720.

POMPADOUR, the Marchioness of. This celebrated lady amused herself with engraving, and has executed several small plates, *after Boucher, Eisen,* and others. She also engraved a set of sixty-three prints after gems, by Gay.

PONCHINO, Giovanni Batista, called il Bozzato. This painter was born at Castelfranco in 1500. He was a disciple of Titian, and, according to Lanzi, was a reputable painter of history. His picture of the Limbo, in the church of S. Liberale, at Castelfranco, is superior to any work of art in that city, except the admirable productions of Giorgione. He also painted several altar-pieces for the churches of Venice and Vicenza.

POND, Arthur. An English painter and engraver, who resided in London about the year 1740. He painted portraits both in oil and in crayons, and contributed greatly to the encouragement of the arts. In conjunction with George Knapton, he published

the collection of heads of illustrious persons, engraved by Houbraken and Vertue, and other interesting undertakings. Among others, they engraved a set of ninety-five plates from the drawings of the great Italian masters, in imitation of the originals, which are executed with taste and spirit. We have also by him a set of twenty-five caricatures, after Cavaliere Ghezzi, and other masters. He etched several portraits, in a style resembling that of Rembrandt, among which are the following:

His own Portrait.
Lord Bolingbroke.
Alexander Pope, Esq.
Doctor Mead.
Thomas Sadler, Antiquary.

PONTE, Francesco da, the elder. This painter was the head of the family of the Bassans, and the founder of the school distinguished by their name. He was born at Vicenza about the year 1475, and after receiving his technical education at Venice, he established himself at Bassano, a small town situated on the Brenta. If he was not a disciple of Giovanni Bellini, he was in the early part of his life one of the most precise followers of his style. Such is his picture of St. Bartholomew, in the cathedral at Bassano, which retains much of the hard and laboured finishing of Bellini. In the middle of his life his style became less dry and gothic, as appears in his altar-piece, in the church of S. Giovanni, and his last works approached to the mellowness and freedom of the modern style, as is evident in his picture of the Descent of the Holy Ghost, in the church of the village of Oliero, a grand composition, with a rich and harmonious tone of colour, and a fine expression in the heads. He died at Bassano about the year 1530.

PONTE, Giacomo da, usually called Il Bassano. This eminent artist was the son of Francesco da Ponte the elder, born at Bassano in 1510. He received his first instruction in the art from his father, and afterwards studied at Venice, under Bonifazio Veneziano; but his best improvement was derived from contemplating the works of Titian, and copying the designs of Parmigiano. He has been supposed by some to have been a disciple of the former; and Lanzi asserts, that some of his juvenile works seemed to promise to the world another Titian, so much had he adopted his style in his Flight into Egypt, in the church of S. Girolomo; and a Nativity, painted for Signor Larber. At this period he drew his figures larger than life, and aspired to a greatness of style, of which he showed himself not incapable, in some paintings still preserved on the exterior of the Casa Michieli, at Venice, where he represented Samson destroying the Philistines, designed with a boldness and enthusiasm that reminds us of the grandeur of Michael Angelo Buonaroti. But this energy was not of long duration, and he eventually contracted his scale to smaller proportion, as he abandoned the dignity of history, to familiarize his ideas to the meaner and more domestic subjects which afterwards occupied his pencil. He also distinguished himself as a portrait painter, in which he followed the style of Titian and Tintoretto, and painted several of the most celebrated personages of his time; among whom were Sebastiano Venerio, Doge of Venice, Ariosto, Tasso, and others. He had acquired considerable celebrity at Venice, when the death of his father made it necessary for him to return to Bassano, where he established himself for the remainder of his life. The picturesque situation of his family mansion, on

the fertile banks of the Brenta, environed with pasturage and cattle, led him to paint from nature the rural objects which surrounded him, and he selected such subjects for his pictures as admitted of the introduction of animals and rustic occupations, which he painted with a truth and simplicity which may be truly said to be his own. His scriptural pictures usually represent the animals going into the Ark, the history of Jacob, the Adoration of the Shepherds, and others of a similar kind. His works of this description were readily disposed of in the neighbouring cities of Vicenza, Brescia, Trevigi, and Padua. When he did not confine himself to devout subjects, he made choice of those of a pastoral kind, markets and fairs of cattle, farm-yards, the pursuits of husbandry, &c. As he possessed an extraordinary facility of execution, and as his compositions are neither complicate nor much varied, the number of pictures dispatched by him, his sons and scholars, is astonishing. When his works were not painted by order, and when he had accumulated a certain number, it was his practice to send them for sale to the several fairs held in the neighbouring towns. This will account for the multifarious productions of the school of Bassano, which are to be met with in every country, and in every collection. He was invited to the court of Rodolfus II. but his attachment to his retreat at Bassano induced him to decline the invitation. He painted for the Emperor the Twelve Months of the year, and the Four Seasons. Of his historical pictures and altar-pieces, some are deserving of particular attention, and prove that the defects discernible in the generality of his works, are rather to be attributed to negligence and manner, than want of ability. The Entombing of Christ, in the church of S. Maria in Vanzo, at Padua, is a grand and solemn scene, represented with great feeling and expression. His picture of the Nativity, now in the gallery of the Louvre, in which the light emanating from the infant produces a charming effect, is a chaste and studied composition; the airs and attitudes of the shepherds are simple and natural, and there is a dignity in the characters of the Virgin and St. Joseph, seldom to be found in his productions; the animals are admirably painted. One of his most important works is a large picture of St. Roch interceding with the Virgin for the persons infected with the plague, in the church dedicated to that saint at Vicenza. Deprived of the advantage of visiting Rome, and of studying the antique and the great masters, he was confined in his models to the works of the best Venetian painters, where he looked in vain for correctness or elegance of design, sublimity of conception, or the select beauty of forms, but he availed himself of their most seductive attributes; his colouring is as harmonious and captivating as any of the great masters of his country, and his handling evinces the most decided and commanding facility. His heads, without dignity or beauty, charm by an indescribable truth and *naiveté*, which is peculiar to himself. The constant repetition of domestic subjects, and representations of ordinary nature, undoubtedly degraded his ideas, and impoverished his fancy. His contracted acquaintance with the naked, obliged him to load his figures with draperies, which, even in his historical pictures, are usually rather the habiliments of peasants, than characterised by the propriety of costume. His compositions are frequently fantastical and incongruous, and his want of precision in perspective, deteriorates the effect of his landscapes, which in other respects are deserving of admiration. He died in 1592, aged 82.

PONTE, Francesco da, the younger. Francesco was the eldest of the four sons of Giacomo da Ponte, born at Bassano, according to Ridolfi, in 1548, and was brought up in the school of his father. He afterwards established himself at Venice, where he was

employed by the government to decorate the public palace with a series of pictures, representing subjects from the history of the republic. It is no slight proof of the eminence of his talents, that these ingenious productions sustain their claim to admiration, in the vicinity of some of the most esteemed works of Tintoretto and Paolo Veronese. He painted several pictures for the churches at Venice and in the state, which, though less vigorous and harmonious in the colouring than those of Giacomo, are deservedly admired. One of his most esteemed works is his picture of S. Apollonio, in the church of S. Afra, at Brescia. This able artist was afflicted with occasional attacks of melancholy, which were probably increased by his assiduous application. In a paroxism of mental derangement, he precipitated himself from a window and was killed, in 1591, in the forty-ninth year of his age.

PONTE, Giovanni Batista da. Gio. Batista, the second son of Giacomo da Ponte, was born at Bassano in 1553. He was chiefly employed in copying the works of his father, which he did with a precision that deceived the most experienced. The only picture noticed, of his own composition, is an altar-piece in the church of Gallio, signed with his name, which is said, by Lanzi, to be painted in the style of his brother Leandro. He died in 1613, aged 60.

PONTE, Leandro da. This artist was the third son of Giacomo da Ponte, born at Bassano in 1558. He was also educated under his father, whose style he for some time followed, until some portraits he had painted at Venice were so highly celebrated, that, in the latter part of his life, he confined himself almost entirely to portrait painting. Of his historical pictures the most deserving of notice are, the Birth of the Virgin, in the church of S. Sofia, at Venice; and the Raising of Lazarus, formerly in La Caritá, now in the gallery of the Louvre. Among other distinguished portraits he painted was the Doge Grimani, who conferred on him the order of knighthood. He died in 1623, aged 65.

PONTE, Girolamo da. He was the youngest son of Giacomo, born at Bassano in 1560, and, with his brother Gio. Batista, copied the pictures of his father so perfectly, as to pass at the time, as they have done since, for the originals. He painted, however, some pictures from his own designs; among others, an altar-piece, in the church of S. Giovanni, at Bassano, representing St. Barbara kneeling before the Virgin. He died in 1622, aged 62.

PONTIUS, Paul. A very eminent Flemish engraver, born at Antwerp about the year 1596, and was instructed in the art of engraving by Lucas Vostermans; but he improved his design by the advice and friendship of Rubens, from whose works he engraved many admirable plates. Few artists have equalled him in the correct and faithful delineation of his model; and in the character and expression of his figures, he appears to have possessed himself of the mind of Rubens. He was not less successful in the fine portraits he has engraved after Vandyck, in which he seems to have adapted his style to the particular character of the person represented. His plates are executed with the graver in a clear bold style; and, though he did not possess the facility of Bolswert, or the delicacy of Vostermans, his plates will ever be esteemed among the ablest productions of the Flemish artists. The following is an ample list of his principal works:

PORTRAITS AFTER VANDYCK.

Paul du Pont, or Pontius, engraver.
Peter Paul Rubens.
James de Breuck, Architect.
John Wildens, Painter, of Antwerp.
John van Ravesteyn, Painter, of the Hague.
Palemedes Palamdessen, Dutch Painter.
Theodore Vanloo, Painter, of Louvain.
Theodore Rombouts, Painter, of Antwerp.
Cornelius vander Gheest, celebrated Connoisseur.
Gerard Honthorst, Painter, of the Hague.
Henry van Balen, Painter, of Antwerp.
Adrian Stalbent, Painter, of Antwerp.
Daniel Mytens, Painter, of Holland.
Gerard Seghers, Painter, of Antwerp.
Simon de Vos, Painter, of Antwerp.
Gaspar de Crayer, Painter, of Ghent.
Henry Steenwyck, Painter, of Antwerp.
Gaspar Gevartius, Jurisconsult, of Antwerp.
Nicholas Rockox, Magistrate, of Antwerp.
John van den Wouwer, Counsellor of State.
Cæsar Alexander Scaglia, Abbot of Stophard.
Gustavus Adolphus, King of Sweden.
Mary of Medicis, Queen of France.
Francis Thomas, of Savoy, Prince of Carignan.
John, Count of Nassau.
Don Alvarez, Marquis of Santa Cruz.
Don Carlos de Colonna, Spanish General.
Don Diego Philip de Gusman, Marquis de Leganez.
Mary, Princess of Aremberg.
Henry Count de Berghe, in armour.
Sir Balthasar Gerbier, Ambassador from Spain.
Frederick Henry, Prince of Orange.

PORTRAITS AFTER RUBENS.

Philip IV. King of Spain. 1632.
Elizabeth of Bourbon, his Queen.
Isabella Clara Eugenia, Infanta of Spain.
Ferdinand, Infant of Spain, on horseback.
Gaspar Gusman, Duke of Olivarez ; very fine.
Christoval, Marquis of Castel Rodrigo ; fine and scarce.
Manuel de Moura Cortereal, Marquis of Castel Rodrigo; the same.
The Mother of Manual, Marquis of Castel Rodrigo; the same.

VARIOUS SUBJECTS AFTER RUBENS.

Susanna and the Elders. 1624.
The Adoration of the Shepherds.
The Murder of the Innocents. In two sheets, 1643.; very fine.
The Presentation in the Temple.

Christ bearing his Cross; fine.
The Crucifixion with Angels, one of which is overcoming Sin and Death.
The dead Christ supported by the Virgin, with Mary Magdalen, St. Francis, and other figures; very fine.
The Descent of the Holy Ghost.
The Assumption of the Virgin.
The Virgin suckling the Infant.
St. Roch interceding with Christ for the Persons afflicted with the plague; very fine.
Thomyris causing the Head of Cyrus to be put into a Vessel of Blood; fine.

SUBJECTS AFTER VARIOUS MASTERS.

The Flight into Egypt; *after Jordaens.*
Twelfth-Night; *after the same;* fine.
The Adoration of the Magi; *after G. Seghers.*
The Virgin with the infant Christ and St. Anne; *after the same.*
St. Francis Xavier kneeling before the Virgin and Child; *after the same.*
St. Sebastian, with an Angel drawing an Arrow from his breast; *after the same.*
A dead Christ, supported by the Virgin; *after Vandyck.*
St. Rosalia receiving a Crown from the infant Jesus; *after the same.*
The Holy Family; *after J. van Hoeck.*
The Entombing of Christ; *after Titian.*

PONTONS, Pablo. A Spanish painter, born at Valencia, in 1606. He was a scholar of Pedro Orrente, and followed the style of his instructor, who had been a scholar of Bassano: his colouring bears the character of the Venetian school. There are several of his works in the churches and convents of his native city, of which the most considerable is a series of subjects from the life of San Pedro de Nola, in the church and cloisters of the convent de la Merced. He also painted some altar-pieces for the monastery de la Cartuja del Puche, and in the church of S. Maria de Morella, are two pictures, representing the Nativity, and the Adoration of the Magi. He was also a reputable painter of portraits. He died in 1670, aged 64.

PONTORMO, Jacopo Carrucci, da. This painter was born at Pontormo, in the Florentine state, in 1493. His family name was Carrucci, but he is generally called da Pontormo, from the place of his nativity. His parents dying before he was thirteen years of age, he was taken to Florence by a relation, who perceiving his inclination for the art, placed him in the school of Lionardo da Vinci, under whose tuition he only remained a short time, and afterwards successively became the scholar of Pietro Cosimo and Mariotto Albertinelli. Whilst he was a disciple of Albertinelli, he painted a picture of the Annunciation, which excited the greatest admiration, and being shown to Raffaelle, was considered by that great painter as an uncommon effort of genius, as a juvenile performance. He afterwards became a pupil of Andrea del Sarto; and some of his early productions having received the most marked commendation from Michael Angelo Buonaroti, the illiberal disposition of his instructor conceived an unworthy jealousy of his powers, and dismissed him from his academy. This ungenerous and unwarrantable treatment only served as a stimulus to his exertions; and it was not long before he met with considerable occupation. One of his first productions, on leaving Andrea del Sarto, was a picture of the Visitation of the Virgin to Saint Elizabeth, for the church of la

Nunziata, which disputed the preference with many of the works of Andrea. He was not less successful in his Holy Family with St. John, painted for the church of S. Michele, at Florence; and his picture of S. Agostino giving the Benediction, with a beautiful choir of Angels, in the church of S. Clemente. It is surprising, that with the possession of such powers, he should vitiate his principles, and degrade his talents, by stooping to a mean and servile imitation of the dry and meagre style of Albert Durer. But whether from a diffidence in his own resources, or from the inconstancy of his disposition, he forsook the path which he had trod with such ability, to wander from one manner to another, until he found it impossible to return to that from which he had so indiscreetly departed. The compositions, in the series of pictures he painted for the cloyster of the Carthusians at Florence, are undisguisedly copied from the prints of Albert Durer. His last works were the frescoes he painted in the chapel of S. Lorenzo, representing the Deluge, and the Last Judgment, which from his indecision and want of energy, had occupied him eleven years. Great expectations had been formed of this important undertaking; but when they were exposed to public view, they were found to be totally unworthy of his reputation; and it is perhaps fortunate for his fame, that they have since been obliterated. He did not long survive this mortifying failure, and died in 1556, aged 63.

PONZONE, Matteo. This artist was a Venetian, and a scholar of Santo Peranda. He was a painter of history, and several of his works are in the churches and public places at Venice, particularly in S. Maria Maggiore, and in the church of the Padri Crociferi. He surpassed his instructor in the delicacy of his colouring, though inferior in the elegance of his design.

POOL, Juriaen. This artist was born at Amsterdam in 1666. He distinguished himself as a portrait painter, and passed the early part of his life at the court of the Elector Palatine, by whom his works were much esteemed. After the death of his patron he returned to Holland, when he abandoned painting, and applied himself to mercantile pursuits. He was the husband of Rachel Ruysch, the celebrated paintress of flowers and fruit. He died in 1745, aged 79.

POOL, Rachel. See Ruysch.

POOL, Matthew. A Dutch engraver, born at Amsterdam about the year 1670. He was instructed in the art at Paris, and on his return to Holland engraved several plates after various masters, in a style resembling that of Bernard Picart. We have among others the following prints by him:

The Portrait of Barent Graat, Painter.
The Infancy of Jupiter; *after B. Graat.*
Cupid taken in a net by Time; *after Guercino.*
A Bacchanalian subject; *after N. Poussin.*
A set of twelve subjects; *from designs by Rembrandt.*
A set of one hundred and three plates, entitled, *The Cabinet of the Art of Sculpture,* by *Francis van Bossuet;* from drawings by *B. Graat.*
Three burlesque representations of the Ceremonies adopted by the Flemish painters at Rome; *from the same.*

POOST, Francis. See Post.

POPELS, John. This artist was born at Tournay about the year 1630. He engraved some plates from the pictures in the gallery of the Archduke at Brussels, for the collection of prints called the *Cabinet of Teniers;* among which are the following:

Hagar and Ishmael; *after Titian.*
St. George and St. Stephen; *after Gio. Bellini.*
St. John Baptist and St. Roch; *after Palma Vecchio.*
The Virgin and infant Christ, with St. John and St. Catherine; *after Palma Giovine.*
A dead Christ, supported by Joseph of Arimathea; *after Schiavone.*

He also engraved a plate of the Triumph of Bacchus; *after Rubens.*

POPPI. See Morandini.

PORBUS, Peter. This painter was born at Gouda in 1510. He distinguished himself as a geographer as well as a painter. In the great church at Gouda was a picture by him representing St. Hubert. He afterwards established himself at Bruges, at that time the most flourishing city in the Low Countries, where he painted several altar-pieces for the public edifices, particularly the Crucifixion, still preserved in the church of Notre Dame. He died at Bruges in 1583, aged 73.

PORBUS, Francis, the elder. He was the son of the preceding artist, born at Bruges in 1540, and was first instructed by his father; but he afterwards had the advantage of studying under Francis Floris, and eventually surpassed both his instructors. He painted history, landscapes, and animals, and was one of the most distinguished portrait painters of his time. There are several of his works in the churches at Antwerp, where he chiefly resided, and where he was received into the Academy in 1564. In the cathedral is an altar-piece representing the Circumcision, with two shutters, on which he painted the portraits of the donors of the picture. One of his most esteemed works is the Adoration of the Magi, in the church of the Convent at Oudenarde. Though the productions of this artist retain somewhat of the dry formal style which preceded him, his colouring is clear and chaste, particularly in his portraits, which are full of life and character. He died in 1580, aged 40.

PORBUS, Francis, the younger. He was the son of the foregoing artist, born at Antwerp in 1570. After receiving some instruction in his native city, he travelled to France, with the intention of visiting Italy, but he met with such encouragement at Paris as a portrait painter, that he took up his residence in that city for the remainder of his life. He painted the portraits of the Royal Family, and the most distinguished personages of the court. His talents were not confined to portraits; there are several of his pictures in the churches at Paris, which establish his reputation as an eminent painter of history. He painted for the church of the Jacobins the Annunciation, and a picture of St. Francis; but his most esteemed performance is the Last Supper, formerly in the church of St. Leu, now in the Gallery of the Louvre; it is a grand and simple composition, the figures correctly designed, and the colouring rich and harmonious. In the Hotel de Ville are two pictures by Porbus of the Minority and Majority of Louis XIII., which he has

treated with great ingenuity, and the portraits he has introduced have an admirable appearance of truth and nature. The portrait of Henry IV. was formerly in the collection of the King of France, it is now in the French Museum. He died at Paris in 1622, aged 52.

PORDENONE. See Licinio.

PORPORATI. A modern Italian engraver, born at Turin in 1740. He went to Paris when he was young, and became a pupil of Beauvarlet, under whom he made great progress, and acquired considerable celebrity by his first productions, in the neat finished style of his instructor. In 1773 he was made a member of the Royal Academy at Paris, and engraved, for his plate of reception, Susanna and the Elders, *after Santerre.* He had executed several fine plates at Paris, when he returned to Turin. We have the following prints by him, some of which are executed in a finished and beautiful style:

Abraham sending away Hagar; *after Philip Vandyck.*
Tancred and Clorinda; *after C. Vanloo.*
Herminia asking shelter of a Shepherd; *after the same.*
Cupid in Meditation; *after Angelica Kauffman.*
The Death of Abel; *after A. vander Werff.*
Venus caressing Cupid; *after Pompeo Battoni.*
Jupiter and Leda; *after Coreggio;* very fine.

PORRO, Girolamo. An Italian engraver on wood and on copper, born at Padua about the year 1520. He executed the plates for the Orlando Furioso of Ariosto, published at Venice in 1548. He also engraved in a tasteful and delicate style, the vignettes, amounting to nearly one hundred, for a book entitled, *Impressi degli nomini illustri,* by Camillo Camilli. His last work was a set of wooden cuts for the *Funerali degli Antichi,* by Tommaso Partacchi, published at Venice in 1591.

PORTA, Baccio della, called Frá Bartolomeo di S. Marco. This eminent painter was born in the territory of Savignano, near Florence, in 1469. When he was very young, he became a disciple of Cosimo Roselli, at Florence, whose residence being near the gate of St. Peter, he acquired the name of Baccio della Porta. After passing some years under that master, he applied himself to an assiduous study of the works of Lionardo da Vinci, whose grandeur of relief, and admirable chiar-oscuro, were the particular objects of his admiration. In company with his friend, Mariotto Albertinelli, he modelled and copied from the ancient bassi-relievi, by which he acquired a breadth of light and shadow, which is one of the most striking characteristics of his style. His first works were of a small size, and very highly finished, gracefully composed and designed. Such are his two cabinet pictures in the Florentine Gallery, representing the Nativity and the Circumcision; but he afterwards aspired to a grander style, and in his fresco of the Last Judgment, in a chapel of S. Maria Nuova, evinced powers of a superior cast. He was the particular friend of the celebrated Domenican Savonarola, and is said to have been urged, by the too rigid scruples of that unfortunate zealot, to destroy all his studies and designs, on account of their nudity. He was employed in the convent of St. Mark, when the officers of justice, by order of Alexander VI. broke into the monastery to seize the person of Savonarola previous to his execution, and the tumult it occasioned,

by the resistance of the monks, is said to have intimidated him to such a degree, that he made a vow to devote himself to a monastic life, if he should escape the danger. In 1500 he took the habit of St. Dominick, and was afterwards usually called by the name of Il Frate.

When Raffaelle visited Florence, in 1504, he formed a friendship with Frá Bartolomeo, from whom he received some instruction in the principles of colouring and the folding of his drapery; and, in return, taught Il Frate the rules of perspective. In a short time afterwards he visited Rome, where he was so struck with the works of Michael Angelo and Raffaelle, that, from modesty, he only attempted to paint two single figures of St. Peter and St. Paul, preserved in the palace of the Quirinal. On his return to Florence, removed from such formidable competitors, he painted several altar-pieces for the churches of his order, which proved how much he had strengthened his style by his journey to Rome. His design approached to that of Raffaelle, in grace and grandeur, and he surpassed him in the boldness of his relief, and the rich impasto of his colouring. His compositions, like those of his contemporaries, usually represented the subjects then mostly in demand for conventual situations, the Virgin with the Infant, surrounded with Saints; but he diversified the formality of these objects, by embellishing them with magnificent architecture and groups of angels, or celestial choristers, composed and designed with elegance and taste. Some of his rivals had accused him of being incapable of designing the figure on a large scale, and he refuted the calumny by painting his celebrated figure of St. Mark, in the Florentine Gallery, regarded as a prodigy of art, and which occasioned a learned traveller to remark, that it appeared to him a large Grecian statue metamorphosed into a painting. The jealousy of his opponents charged him with being ignorant of the anatomy of the human body, until he painted a picture of St. Sebastian, so correctly designed, and of so perfect a form, that it excited universal admiration, and was judged by the monks to be too beautiful a figure to be publicly exposed in their church. Several of the principal works of Frá Bartolomeo were taken by the French from the churches at Florence, and are now amidst the spoils in the Louvre; among which are his celebrated picture, formerly in the church of S. Marco, representing the Virgin sitting on a throne, accompanied by St. Peter, St. Bartholomew, and other saints, presiding at the mystical marriage of St. Catherine with the infant Christ; the Four Evangelists, taken from the church of the Nunziata, and others. This distinguished painter died in 1517, aged 48.

PORTA, Guiseppe, called Salviati. This painter was born at Castel Nuovo, in the Grafagnana, in 1535. He was sent to Rome when he was young, and was placed in the school of Francesco Salviati, a Florentine painter, whose character of design he followed, and acquired the name of the younger Salviati, by which he is more generally known than his own. He had already arrived at considerable proficiency, when his instructor was invited to Venice, whither he was accompanied by his pupil, and having combined somewhat of the design of the Roman school, with the Venetian colouring, his works were sufficiently admired in that capital, to induce him to establish himself there, where he met with the most flattering encouragement. He was employed by the senate, in conjunction with some of the most distinguished artists of his time, in ornamenting the palace and library of St. Mark, where he painted the Sybils, the Prophets, and the Cardinal Virtues; and for the chapel, the dead Christ with the Mary's. His reputation reached Rome, whither he was invited by Pius IV. where he was employed

in the Sala Reale, and painted the Emperor Frederick I. doing homage to Alexander III. Having finished these, and other considerable works for that Pontiff, for which he was munificently rewarded, he returned to Venice, where he painted several pictures for the churches and public edifices, particularly an Assumption, for the church of the Padri Servi; and the Annunciation, in the chapel of the Incurabili. In the church degli Angeli, at Murano, is one of his finest works, representing a Descent from the Cross, with the Virgin, Mary Magdalen, and St. John. His compositions show the fertility of his genius, and his design is characterised by the energy of the Florentine school; though, like many of those who have emulated the daring contour of Buonaroti, without possessing his learning and taste, he is occasionally strained and extravagant in the delineation of the muscles: his colouring is often tender and harmonious; but towards the latter part of his life was occasionally languid and monotonous. He died in 1585, aged 50.

Papillon mentions this artist as an excellent engraver on wood. That writer asserts, that he had seen, in the possession of M. Villayer, at Paris, about a dozen wooden cuts by him, representing prophets and Sibyls, and a print of Cupid and Psyche. He possessed himself a print of the Crucifixion, with the Virgin, Mary Magdalen, and St. John, signed *Guiseppe Salviati,* executed in an admirable style, with a fine expression in the heads; and another representing the Academy of Arts and Sciences, signed *Joseph Porta Grafagninus.*

PORTIO. An obscure engraver, who lived about the year 1700. His name is affixed to a few portraits and other book plates.

PORTUCAL. According to Mr. Strutt, this artist was the engraver of a small upright plate, representing a female figure weeping, and pouring water from a cup. It is very indifferently engraved, in imitation of the style of Aldegrever.

PORZEL, Elias. A German engraver on wood, who resided at Nuremberg about the year 1700. Professor Christ, without specifying any of his works, gives the following as the marks usually found upon his prints $\mathfrak{P} \cdot \mathfrak{P}$.

POSSENTI, Benedetto. According to Malvasia, this artist was a native of Bologna, and was brought up in the school of the Caracci. He excelled in painting landscapes, sea-ports, embarkations, and battle-pieces, which were held in considerable estimation.

POSSENTI, Giovanni Pietro. He was the son and scholar of Benedetto Possenti, born at Bologna in 1618. His genius led him to paint battles and attacks of cavalry, in which he not only surpassed his father, but was regarded as the ablest painter of his time, in that branch of the art. His talents were not confined to those subjects, and he acquired no mean reputation by some altar-pieces he painted for the churches at Bologna and Padua. One of his most esteemed productions is a picture in the church of S. Lorenzo, in the latter city, representing the Martyrdom of that Saint.

POST, or Poost, Francis. This painter was born at Haerlem about the year 1620. He was the son of John Post, a glass-stainer of some celebrity, who taught him the rudiments of design. It is not known whether he had the advantage of any other instruc-

tion, but before he was twenty years of age he discovered sufficient ability to recommend him to the protection of Prince Maurice, who engaged him in his service, and he accompanied that prince in the voyage he undertook to the West Indies and South America. During a residence of two years, he made numerous drawings of the most interesting views in that country, from which, on his return to Holland, he painted several large pictures for the palace of Ryksdorp, near Wassenaer. Houbraken speaks in very favourable terms of the talents of this artist as a landscape painter. His pencil is light, yet firm; his colouring clear and agreeable; and his trees and plants are touched with neatness and spirit. He died at Haerlem in 1680, aged about 60. We have several spirited etchings by this artist, among which are the following:

A set of Views in Brasil; from designs made by himself.
A View of the Gulf of All Saints; *Fr. Poost, fec.* 1645.
A View of Cape St. Augustine; *the same inscription.*
A View of the Isle of Thamaraca; *the same.*

POT, Henry. According to Descamps, this artist was born at Haerlem about the year 1600. It is not said under whom he studied, but he was a reputable painter of history. Houbraken celebrates a picture by this master, representing Judith with the Head of Holofernes; and mentions in very favourable terms a large picture of a Triumphal Car of one of the Princes of Orange, in the *Princenhof* at Haerlem. He was also a distinguished portrait painter, of which he has given proof in a large picture in the hall of the archers, at Haerlem, in which he has represented the principal officers of that society.

POTMA, James. He was a native of Workum, in Friesland, born about the year 1610, and was a scholar of Wybrant de Gheest. He painted history and portraits, but was particularly eminent in the latter. The greater part of his life was passed at the different courts in Germany, where he was much employed as a portrait painter. He died at Vienna in 1684, aged about 74.

POTTER, Peter. He was born at Enkhuysen about the year 1595. Little more is known of this artist, than that he painted landscapes, with scriptural and other subjects, which, if we may judge from the prints engraved from them by Peter Nolpe, must have possessed considerable merit. They represent the Four Seasons and the Four Elements, the Prophet Elias speaking to the Woman of Sarepta, and St. Paul the Hermit nourished in the desert by an eagle.

POTTER, Paul. This admirable painter of animals was the son of the preceding artist, born at Enkhuysen in 1625, and was instructed in the art by his father. Before he had attained his fifteenth year, his works were held in the highest estimation, and he was regarded as the most promising artist of his time. He established himself at the Hague, where his pictures were so much sought after, that, with more than common assiduity, he could with difficulty keep pace with the demand for his works. Maurice, Prince of Orange, was one of his most zealous admirers, for whom he painted some of his finest pictures. The landscapes of Potter are usually subordinate to his cattle, and seldom extend beyond a pasture, with a stump of a tree, a farm house, or a hovel; but these are represented with uncommon fidelity, and his animals are designed with a correctness that is beyond all praise. He chiefly excelled in painting cows, sheep, goats,

&c. which he grouped in a most picturesque manner. His pictures usually exhibit a brilliant effect of sunshine; and there is a lustrous glitter in his colouring, which is peculiar to himself. His touch is firm and free, and his pencil unusually full and flowing, although his pictures are highly finished. Though he generally painted on a small scale, he was not incapable of more energetic exertions. There was formerly in the collection of the Prince of Orange, a picture of a herdsman and cattle, as large as life, designed and painted with surprising truth and character; it is now in the gallery of the Louvre. His cabinet pictures are, however, preferable to those of a large size. He designed every object from nature; and it was his constant practice, in his walks in the fields, the only recreation he allowed himself from constant application, to sketch in a book every object that attracted his attention. An unremitting and laborious attention to his art had a fatal influence upon a consitution naturally weak and delicate, and he fell a victim to his assiduity in the bloom of life, in 1654, in the twenty-ninth year of his age. We have some charming etchings by this celebrated artist, drawn with great spirit and correctness, and executed in a very masterly style; they are as follow:

A set of eight plates of Cows, Oxen, and other animals, with a Bull on the title; *Paulus Potter. f.*
A set of five plates of Horses; *the same inscription.*
A Mountainous Landscape, with cattle and a herdsman; *Paulus Potter, in et. f.* 1649.
A Landscape, with a shepherd playing on a pipe, and a flock of sheep and goats.

A great number of the designs of Paul Potter have been spiritedly etched by Mark de Bye.

POULLEAU. A modern French engraver, born at Paris in 1749. He has engraved several plates of ruins and architecture; among which are the following;

Ruins of a Temple; *after de Machy.*
A View of the Interior of the Church of the Magdalen, at Ville l'Eveque; *after Contau d'Ivry.*

POURBUS. See Porbus.

POUSSIN, Nicholas. This distinguished painter was born at Andely, in Normandy, in 1594. He was descended from a noble family, originally of Soissons, whose fortunes had been ruined by the civil wars in the time of Charles IX. and Henry III. and his father, John Poussin, with a small inheritance, served in the army under Henry IV. Preferring the cultivation of science to military pursuits, the young Poussin had already distinguished himself by the solidity of his judgment, and his progress in literature, when a fondness for drawing, and an acquaintance formed with Quintin Varin, an artist of some eminence, induced him to solicit the permission of his father to adopt painting as a profession.

After receiving the incipient principles of the art from Varin, in 1612, when he was eighteen, he visited Paris, in search of improvement. The arts were at that period at a very low ebb in the capital of France, and the only assistance he appears to have received was from a Flemish portrait painter, named Ferdinand Elle. Such an instructor was little qualified to forward the sublime ideas he had formed of the art, and he quitted him in a few months. Having procured some prints from the works of Raffaelle and

Giulio Romano, he studied them with admiration and delight; and he improved his design, by drawing after casts from the ancient statues. Some of his first essays in painting were the pictures in the church of the Capuchins at Blois, and some bacchanalian subjects for the chateau of Chiverny. His talents, and the endowments of his mind, procured him a ready admission into the society of men of letters; and the Cavaliere Marino, the celebrated Italian poet, being at that time at Paris, conceived so favourable an opinion of his genius, that he invited him to accompany him to Rome. Nothing could have been more agreeable to his inclination than such a proposal, as he had long felt the most ardent desire of seeing the metropolis of art; and it would have been particularly gratifying to him to have visited it in company so congenial with his taste; but he was at that time engaged on his picture of the Death of the Virgin, for the church of Notre Dame, and other works; and he was under the necessity of reluctantly declining the invitation, promising to follow him to Italy as soon as circumstances would permit him. In 1624 he found himself at liberty to indulge his inclination, and on his arrival at Rome was kindly received by his friend, who introduced him to the protection of Cardinal Barberini. This patronage, however, was of no immediate advantage to him, as the Cardinal soon after left Rome, on his legation to France and Spain; and the Cavaliere Marino dying soon after his arrival, he was reduced to very embarrassed circumstances. A stranger, and unfriended, in a large city, where his growing abilities were not known, it was with difficulty he could maintain himself by the produce of his works, which he was under the necessity of disposing of at miserable prices, hardly more than the expence of his canvas and colours. Reduced to a state of indigence and obscurity, which would have sunk a less courageous lover of the art into disgust and despondency, he comforted himself with the reflection that he could subsist on little, that he was still at Rome, where he could console himself with the study of Raffaelle and the antique. As he lodged in the same house with Francis du Quesnoy, called il Fiammingo, whose finances were at that time not more flourishing than his own, he lived in habits of intimacy with that eminent sculptor, with whom he studied, and modelled after the most celebrated statues and bas reliefs. His genius had too great a conformity with that of Raffaelle, for him not to distinguish the works of that illustrious painter above those of any other artist; and he contemplated his principal productions with an enthusiasm bordering on adoration. The admirable expression and purity of design which characterise the best pictures of Domenichino, rendered the works of that painter particularly interesting to him, and he regarded his Communion of St. Jerome as the second picture at Rome.

The Cardinal Barberini having returned from his embassy, engaged Poussin to execute some works for him; and if the patronage of that prelate did not load him with riches, it at least rescued him from poverty. He painted for his protector his celebrated picture of the Death of Germanicus, and the Taking of Jerusalem by the Emperor Titus, so much to the satisfaction of his employer, that he procured for him the commission to paint a large picture for St. Peter's, representing the Martyrdom of St. Erasmus, now in the pontifical palace of Monte Cavallo. These productions established his reputation, and recommended him to the friendship of the Cavaliere del Pozzo, for whom he painted his first series of the Seven Sacraments, which were afterwards brought to this country, and are now in the possession of the Duke of Rutland. He afterwards painted another set of the Sacraments, with variations, for M. de Chantelou, which were among the principal ornaments of the Orleans' collection, and now form a

part of the rich collection of the Marquis of Stafford. The celebrity he had now acquired at Rome reached France; and in 1639 he was invited to return to Paris by M. de Noyers, minister, and superintendant of the buildings to Louis XIII. at the instance of the King, who honoured him on the occasion with a letter, written by himself, assuring him of his favour and protection. Wedded to the great objects of art with which he was surrounded, and happy in the tranquillity with which he prosecuted his studies, in the sojourn of taste and science, he received this flattering invitation with regret. The urgency of his friends at length prevailed, and he arrived at Paris in 1640, where he was received with distinction, appointed principal painter to the King, and accommodated with apartments in the Thuilleries. He was commissioned to paint an altar-piece for the chapel of St. Germain en Laye, where he produced his admirable work of the Last Supper, and was engaged to decorate the gallery of the Louvre, for which he had prepared the designs and some of the cartoons, representing the Labours of Hercules, when he was assailed by the machinations of Vouet and his adherents; and even the landscape painter Fouquieres, presumed to criticise his works, and to detract from his merit. Disgusted with these cabals, he turned a longing eye to the quiet felicity he had abandoned at Rome, and having obtained permission of the King to return to Italy, for the pretended purpose of settling his domestic concerns and bringing his wife to France, he quitted the residence of tumult and intrigue, with a firm resolution never to return. After his arrival at Rome he confined himself chiefly to pictures of an easel size, for which he had a continued demand, and although he was constantly employed, such was the modest and moderate price he required for them, which it was his constant practice to mark on the back of his canvass, that he did not amass any considerable fortune. He always preferred a state of tranquil mediocrity to ostentation; and it is reported by Felibien, that the Cardinal Mancini, who frequently visited him, having staid with him in the evening later than usual, Poussin lighted him to his carriage, with the lamp in his hand; "I pity you, Poussin," said the Cardinal, "that you have not one domestic for such an office."—"And I," replied Poussin, "pity your excellency much more, that you are obliged to keep so many." He continued to lead the same retired and studious life till he reached his seventy-first year, and died in 1665.

During a period of twenty-three years after his return to Rome from Paris, he continued to enrich the different cabinets of Europe with a great number of his pictures, which will ever be regarded amongst their most interesting ornaments. Although it is easy to distinguish the works of Nicholas Poussin from those of any other master, he nevertheless was attentive to vary his style, and the tone of his colour, distinguishing them by a firmer or more delicate touch, a tint more cheerful or austere, a site more cultivated or wild, according to the character of his subject, and the impression he designed it to make. In one of his letters to M. de Chantelou, he observes, that he had applied to painting the theory which the Greeks had introduced into their music; the Dorian for the grave and serious, the Phrygian for the vehement and passionate, the Lydian for the soft and tender, and the Ionian for the riotous festivity of his bacchanals. His study of the antique inspired him with an attachment, which partook of the fervour of devotion; his veneration for the ancient statues and bas reliefs was such, that from his constant study of them, he became as intimately acquainted with the rites and ceremonies of the ancients, as with those of his own time; and in regarding his favourite pictures representing subjects of the fable, or of the Heathen Mythology, the mind is carried back into antiquity, and nothing is seen to disturb the illusion. It was the

opinion of Sir Joshua Reynolds, that he even wished to give to his works the air of the paintings of antiquity, and it is certain that he studied with attention, and copied the celebrated relique of those remote ages, the *Nozze*, in the Villa Aldobrandini. This fine copy is in the gallery of the Palazzo Doria. Of the moderns, Raffaelle was the model he most followed, to whom he can hardly be said to be inferior in the sublimity of his conceptions, the select beauty of his forms, the grace and dignity of his attitudes, and his just and animated expression of the passions. His compositions, the result of a learned and profound meditation, are simple, grand, and judicious; and it will not be denied, that his works are distinguished by a refined and classical observance of the propriety of costume.

N. Poussin has been accused by his countryman De Piles with being cold and feeble in his colouring, but it did not occur to that critic, that brilliancy of tints, and splendour of colour, would ill accord with the solidity and simplicity of effect, so essential to heroic subjects; and that the sublime and majestic would be degraded by a union with the florid and the gay. The elevation of his mind is conspicuous in every thing he undertook; and we are not less impressed with the beauty and grandeur of the scenery he displays in his landscapes, than with the dignified characteristics that distinguish his historical works.

POUSSIN, Gaspar Dughet, called Gaspar. This eminent artist was born at Rome in 1613. His family was originally of France, of the name of Dughet, but his father had settled at Rome, and Nicholas Poussin having married his sister, he acquired the appellation of Gaspar Poussin. He became a scholar of his brother-in-law, who, perceiving his decided genius for landscape painting, advised him to devote his studies to that particular pursuit. Aided by the counsels of Nicholas, and under the direction of his judgment and taste, Gaspar became one of the most celebrated painters of landscape that the art has produced. His first manner was rather dry and hard, but when he had seen some of the pictures of Claude Lorraine, he adopted one more mellow and agreeable. He at length acquired an almost incredible facility of execution, and he is said to have sometimes finished a large picture in a day. His touch is firm and vigorous, and the foliage of each tree and plant bears the peculiar character of its species. His pictures represent the most interesting prospects in the vicinity of Rome, Tivoli, and Frascati; views which appear to have been selected from whatever the most beautiful nature and the most cultured art can produce to fascinate and delight. The gentle sloping of the mountains, their sides decked with the sequestered villa or the ruined castle; the immense campania intersected with limpid lakes; the murmuring waterfall gushing through rifted rocks, form the features of his enchanting scenery. We sometimes look on this delicious country under the tranquil influence of a serene atmosphere, where the gentle breeze of morning scarcely stirs the leaves, or the evening sun, lengthening the shadow of each tower or tree, augments the grandeur of the classic scene. At other times, we view it agitated by the most terrific convulsions of nature; the lowering tempest blackens all the sky; the forked lightning rives the towering pine, or crumbles the mouldering turret; the impetuous whirlwind, rushing from the hills, sweeps flocks, and herds, and herdsmen, from the plain. Every thing in his works breathes elegance or grandeur. Such are the admirable landscapes by Gaspar, formerly in the Colonna palace at Rome, several of which have been brought to this country. His pictures are sometimes embellished with figures by Nicholas Poussin, usually

representing some subject of history, or the fable. We have a few slight but masterly etchings by this great artist, they consist of the following:

A set of four circular Landscapes.
A set of four Landscapes, lengthways.

He died at Rome in 1675, aged 62.

POUSSIN, John Dughet, called. He was the younger brother of the preceding artist, born at Rome about the year 1615, and was taught the elements of design by his relative Nicholas Poussin. His first pursuit was painting, but not succeeding to his expectation, he afterwards devoted himself to engraving, in which he never reached any great degree of perfection. His best prints are engraved after the works of Nicholas Poussin, of which the following are the most worthy of notice:

The seven Sacraments; *from the pictures painted by Nicholas Poussin,* for the Cavaliere del Pozzo, different from those formerly in the Orleans' collection.
Mount Parnassus; *after the same.*
The Birth of Bacchus; *after the same.*
The Judgment of Solomon; *after the same.*

POWLE, George. A modern English engraver, who flourished about the year 1776. He was a pupil of Worlidge, and has engraved some portraits in his style, among which is that of

Sir Robert Berkeley, Chief Justice of the King's Bench.

POZZI, Rocco. This artist was a native of Italy, and flourished about the year 1750. He engraved several of the plates for the Museo Fiorentino, and executed some of the prints for the Antiquities of Herculaneum, published at Naples.

POZZI, Francesco. An Italian engraver, born at Rome in 1750. In conjunction with Coppa and Perini, he engraved some of the plates from the statues in the Clementine Gallery. We have also the following prints by him:

The Portrait of Pius VI. Pont. Max. *Fr. Pozzi, sc.*
The Aurora; *after the painting by Guercino in the Villa Ludovisi; F. Pozzi.* 1780.

POZZI, Giovanni Batista. According to Baglione, this artist was a native of Milan, but went to Rome when young, and was employed by Sixtus V. in the palace of St. John of Lateran, and in the library of the Vatican. In the Sistine chapel in S. Maria Maggiore, he painted the Visitation of the Virgin, and the Angel appearing to St. Joseph in his dream. This promising artist died at the premature age of 28 years, much regretted by his contemporaries.

POZZI, Stefano. He was a native of Rome, and was first a scholar of Carlo Maratti, and afterwards studied under Agostino Masucci. There are several of his works in the public edifices at Rome, which place him at least on an equality with his contemporaries. His design is grander than that of Masucci, and his colouring is more vigorous

and more chaste. In the pontifical palace of Monte Cavallo, is a picture by him of S. Gregorio; and in the church of il Nome S. S. di Maria, an altar-piece representing the Death of St. Joseph. He died at Rome in 1768.

POZZO, Andrea. This painter was born at Trent in 1642. Without the assistance of a master, he became an eminent architect and painter, by the strength of his own genius, supported by the most assiduous application. By studying the works of the most distinguished artists of the Venetian school, he became an excellent colourist, and during a residence of several years at Rome he improved his style of design, by contemplating the best works of art in that metropolis. At an early period of his life he became a religious of the society of the Jesuits, and was afterwards chiefly occupied in ornamenting the churches of his order. He resided some time at Genoa, where he painted for the Congregazione de Mercanti, four pictures of the Life of our Saviour, in which he emulated the style of Rubens, which he had studied from the celebrated works that distinguished painter had executed during a long residence at Turin. Of his works in oil, one of the most esteemed is his picture of S. Francesco Borgia, in the church del Gesu at Rome. He was more eminent in fresco, in which he greatly distinguished himself. The ceiling of the church of St. Ignatius at Rome, is regarded as one of the most able productions of his time, for the ingenuity and copiousness of the composition, the brilliancy of the colouring, and the animated freedom of the execution. Such was his extraordinary facility, that Ciro Ferri was accustomed to say, that the horses of other painters moved at a foot's pace, but those of Pozzo were always on the gallop; and Lanzi reports, that he painted the portrait of a cardinal in four hours. He was invited to Vienna by the Emperor Leopold, where he executed some works for the public edifices, and died there in 1709, aged 67.

POZZO, Isabella dal. In the Nuova Guida di Torino, this lady is mentioned as the paintress of a picture in the church of S. Francesco at Turin, representing the Virgin and Infant, with S. Biagio and other saints, signed with her name, and dated 1666. According to Lanzi, few of her contemporaries in that city could have produced a more creditable performance.

POZZOSERRATO, Lodovico, called da Trevigi. According to Ridolfi, this painter was called da Trevigi, from his long residence in that city, though he was a native of Flanders. He painted landscapes, and was a contemporary of Paul Brill, with whose works his pictures were often put in competition, and were sometimes preferred to them. He excelled in representing the rising and setting of the sun, with a fine degradation of tint in his skies and distances. He also painted land-storms and tempests with an uncommon grandeur of effect.

PRADO, Blas de. A Spanish painter, who, according to Palomino, was born in the vicinity of Toledo, in 1497, and was a scholar of Alonso Berrugete. There are some of his works in the chapel of St. Blas at Toledo, but they are much injured by time and the dampness of the situation. At Madrid there are also some pictures by this artist, particularly an altar-piece, in the church of San Pedro, representing the taking down from the Cross, which is evidently the work of a great master. In the early part of his

life he was invited to visit the court of the Emperor of Morocco, to paint a portrait of his daughter, and returned to Spain amply rewarded for his commission. He died at Madrid in 1557, aged 60.

PRAET, Stephen de. A Dutch engraver, of no great merit, by whom we have a print of the head of a Jew Rabbi, *after G. Hondius.* It is neatly executed, but in a stiff formal style. He appears to have confined himself to portraits.

PRANKER. Mr. Strutt notices this artist as a modern English engraver, who was much employed by the booksellers. He does not specify any of his works.

PRECIADO, or Preziado, Don Francisco. According to Lanzi, this Spanish painter was born at Seville in 1713. He was a scholar of Domingo Martinez, but he visited Rome in 1733, where he entered the school of Sebastiano Conca. On leaving the academy of that master, he painted some pictures for the public edifices at Rome, particularly a Holy Family for the church of the Forty Saints, which is entirely in the style of his instructor. He was appointed painter of the chamber to Ferdinand VI. and director of the Spanish Academy at Rome. There are few of his works in his native country, as he resided the greater part of his life at Rome, where he died in 1789, aged 76.

PREISLER, John Justin. A German painter and engraver, born at Nuremberg in 1698. He was instructed in design by his father, John Daniel Preisler, an artist little known, and afterwards visited Italy, where he resided eight years. On his return to Germany, he gave proof of considerable ability in a picture representing the Entombing of Christ, for one of the churches at Nuremberg. He is, however, more known as an engraver than a painter. We have the following prints by him:

The Four Elements; *after Bouchardon.*
The Four Quarters of the World; *after the same.*
A set of fifty plates from the designs of *Bouchardon;* after the principal antique statues at Rome.
Part of the plates from the ceilings painted by *Rubens,* in the church of the Jesuits at Antwerp, with the frontispiece, containing the Portraits of Rubens and Vandyck.

PREISLER, George Martin. He was the second son of John Daniel Preisler, born at Nuremberg in 1700, and followed his brother John Justin Preisler to Italy, where he resided some years. Huber speaks of him as a painter of portraits; but he is most worthy of notice as an engraver. Besides some plates after the statues in the Dresden Gallery, we have the following prints by him:

PORTRAITS.

Giovanni Dom. Ferretti, Painter; *after a picture by himself.*
Giovanni Dom. Campiglia, Painter; *Gio. D. Campiglia, del.*
Eglon vander Neer; *after his portrait by himself,* in the Florentine Gallery.

He also engraved a set of twenty-one plates from designs made by John Justin Priesler, after the antique and modern statues at Rome and Florence.

PREISLER, John Martin. The younger brother of the preceding artist, born at Nuremberg in 1715. He was instructed in engraving by his brother, under whom he made considerable progress; but in 1739 he visited Paris, where he received some lessons from George Frederick Schmidt. In 1744 he was invited to the court of Denmark, and was appointed engraver to the king, and a member of the Academy at Copenhagen, where he died in 1794, aged 79. We have several plates by this artist, executed in a clear neat style; among which are the following:

PORTRAITS.

Frederick V. King of Denmark and Norway; *Tilo, pinx.*
Christian VI. King of Denmark; *Wahl, pinx.*
Jacobus Benzelius, Episcopus Upsal. 1751.
Otto, Count de Thot; *after Krafft.*
John Wiedewelt, Sculptor to the King; *P. Alst, pinx.* 1772.
Klopstock; *Juel, pinx. Preisler, sc.* 1782.
Equestrian Statue of Frederick V.; *after a bronze by J. Saly.*
The Cardinal de Bouillion; *after Rigaud.*

SUBJECTS AFTER VARIOUS MASTERS.

David and Abigail; *after Guido.*
Semiramis putting the Crown of Ninus on her head; *after the same.*
Christ bearing his Cross; *after P. Veronese.* These two prints were for the collection of the Dresden Gallery.
Ganymede taken up by the Eagle of Jupiter; *after Pierre.*
A Bacchanalian subject; *after the same.*
Laban seeking for his Gods; *after Cazes.*
The Triumph of David; *after Trevisani.*
Jonas preaching to the Ninevites; *after Sal. Rosa.*
The Madonna della Seggia; *after Raffaelle.*

PREISLER, Valentine Daniel. He was the youngest son of John Daniel Preisler, born at Nuremberg in 1717. We have by him some mezzotinto portraits of the Burgomasters of Zurich, after the designs of J. C. Fuesslin, which, from some caprice, he signed with the name of *S. Walch.* He also scraped some plates of portraits and other subjects, after pictures in the collection of the King of Denmark. They are very indifferently executed.

PREISLER, John George. This artist was the son of John Martin Preisler. After receiving some instruction in engraving from his father, he went to Paris, where he became a pupil of John George Wille. He has engraved several plates in the neat finished style of his instructor, and in 1787 was made a member of the Academy at Paris. His plate of reception represented Icarus, engraved from a picture by *Vien.*

PRENNER, Anthony Joseph. A German engraver, born at Vienna about the year 1698. After the death of Jacob Mannl, conjointly with Andrew Altamont, Francis Stampart, John Adam Schmutzer, and other artists, he undertook to engrave all the pictures in the imperial collection. The plates, consisting of one hundred and sixty, were published at

Vienna in four volumes, each containing forty prints, in the years 1728, 1729, 1731, and 1733. He has scraped a few plates in mezzotinto, but they are inferior to his other works. He also engraved some portraits, among which are the following:

John Gottfried Auerbach, Painter to the Emperor Charles VI.
Count D'Odt, Governor of Vienna; *after J. G. Auerbach.*

PRENNER, Gaspar. He was the son of the preceding artist, born at Vienna about the year 1722. He went young to Italy, and studied painting at Rome for several years. In the church of S. Dorotéa, there is an altar-piece by this artist. We have a few etchings by this master, some of which are neatly finished with the graver.

PRENNER, John Joseph. He was the younger son of Joseph Anthony Prenner, and was instructed in engraving by his father. He resided some years in Italy, where he executed some plates for the Museo Fiorentino. He also engraved a set of forty-five prints from the paintings by Taddeo Zuccaro, in the Castle of Caprarolla, representing the most memorable actions of the Farnese family.

PRESTEL, John Gotlieb. A German painter and engraver, born at Grunebach, in Suabia, in 1739. After learning the rudiments of design in his native country he went to Venice, where he studied painting under Guiseppe Nogari, and was instructed in engraving by Joseph Wagner. On his return to Germany he resided chiefly at Nuremberg, where he devoted himself almost entirely to engraving. He worked in various styles; and we have a great number of plates by him, most of which are spiritedly etched, and finished in aquatinta. He also engraved several plates in the crayon manner. Among others, we have the followings prints by him:

The Portrait of John Gotlieb Prestel, sitting at an easel; *from a picture by himself.*
The Descent from the Cross; *after Raffaelle;* in chiar-oscuro.
The Virgin with the dead Christ; *after Vandyck.*
The Holy Family; *copied from Albert Durer.*

He also engraved several views and landscapes, in which he was assisted by his wife, Maria Catherine Prestel.

PRESTEL, Maria Catherine. This ingenious lady was the wife of the preceding artist, and aided him in some of his best plates, particularly in landscape. On account of some disagreement, she separated from him, and came to England in 1786, where she engraved some prints, which have not been surpassed in the particular style in which they are executed. They are very spiritedly etched, and finished in a delicate and picturesque manner in aquatinta. She died in London in 1794. Among others, we have the following prints by her:

Ceres; an oval; *after Cipriani.*
Four Views, from the designs made by *Webber,* in his voyage with Captain Cook.
Two other Views; *from the same.*
Two Landscapes, with horses; *after Wowermans.*
A pair of Views, with horses and figures; *after Casanova.*
Hobbema's Village; *after Hobbema.*

Evening, with cattle reposing; *after Rosa di Tivoli.*
Two Landscapes; *after Gainsborough.*
A View of a Tin Mine; *after Loutherbourg.*

PRESTON, Thomas. An English engraver, who flourished about the year 1730. He was an artist of little celebrity, whose name is affixed to a bust of Mr. Pope, a slight etching, very indifferently executed. There is also by him a portrait of Admiral Blake, with shipping below.

PRETE, Genoese. See Galantino.

PRETI, Cavalier Mattia, called Il Calabrese. This painter was born at Taverna, in Calabria, in 1613. After passing some time at Parma and Modena, he went to Rome, and was for a short time a scholar of Giovanni Lanfranco. The reputation Guercino had acquired by the novelty and grandeur of his style, induced him to visit Cento, where he became his disciple, and studied under him several years. He afterwards went to Venice and Bologna, where he painted some pictures for the public edifices, by which he acquired considerable reputation. He returned to Rome about the year 1657, where he was employed to paint three pictures for the church of S. Andrea della Valle, representing subjects from the life of that Saint, and which, unfortunately for his fame, were placed immediately under the Four Evangelists, in the angles, so admirably painted by Domenechino. It is not perhaps very derogatory to his talents, to allow that his works are unequal to such a competition. His celebrity reached Malta, whither he was invited by the grand master, Cotoner, who commissioned him to ornament the cathedral with some frescoes, representing subjects from the life of St. John the Baptist, which he executed so much to the satisfaction of his employer, that he conferred on him the knighthood of the order. He afterwards passed some time at Naples, where he painted some considerable works in fresco, in the church of the Carthusians. He possessed a rich and fertile invention, and his compositions are copious and grand; his design is more bold than correct, and his conduct of the chiar-oscuro is characterised by the vigorous contrast that distinguishes the works of Guercino, though generally dark in his shadows. He usually made choice of the most terrific and gloomy subjects; and his pictures frequently represent martyrdoms and scenes of death, to which his sombre style of colouring was particularly appropriate. Disgusted by the admiration bestowed on the works of Luca Giordano, he left Naples, and returned to Malta, where he died in 1699, aged 86.

PREVITALE, Andrea. This artist was a native of Bergamo, and, according to the dates on his pictures, mentioned by Tassi, flourished from the year 1506 until 1528. He was one of the most distinguished scholars of Giovanni Bellini, and painted history with great reputation. His early works retained somewhat of the gothic character of the works of his instructor, in composition and design, and in the minute precision with which he finished the accessorial ornaments. But in the latter part of his life he approached nearly to the modern style; such are his pictures of St. John preaching, in the church of S. Spirito; and his S. Benedetto, in the cathedral at Bergamo. Ridolfi mentions as one of his finest works his Annunciation, at Ceneda, which Titian regarded as one of the ablest productions of the period at which he lived.

PREVOST, Nicholas. This artist was a native of France, and is mentioned by Florent le Comte as a painter, and a scholar of Claude Vignon. He flourished about the year 1700, and is said by that author to have etched six small plates; but he has not specified the subjects.

PREVOST, Benoit Louis. A French engraver, born at Paris about the year 1747. He was a pupil of John Ouvrier, and has engraved a variety of vignettes and other book-plates, in a clear neat style. We have, among others, the following prints by him:

PORTRAITS.

Louis XV. with ornaments, oval; *after Cochin.*
A. T. Hue, Sculptor; *after the same.*

BOOK PLATES.

The Frontispiece to the French Encyclopedia; *after the same.*
A set of twelve plates for the *Abregé chronologique du President Henault.*

PREZ, F. des. A French engraver on wood, who resided at Paris about the year 1573. He executed a large plan of the town of Rochelle, with the additional fortifications, made at the time it was besieged in the civil wars in 1573. It is inscribed, *A Paris, par F. des Prez, rue Montorgueil au bon pasteur.*

PRICE. An obscure English engraver, by whom we have, among other prints, a very indifferent one of Duncan Campbell.

PRICKE, Robert. This artist is mentioned by Vertue among the pupils of Wenceslaus Hollar, whose style he endeavoured to imitate. He engraved the plates for a book of architecture, by *Pierre le Meurs.*

PRIEST, Thomas. An English landscape painter, who resided at Chelsea about the year 1738. He chiefly painted views of the Thames, and published a set of eight etchings of views of Chelsea, Mortlake, and other places on the banks of the river. They are executed in a coarse, but spirited style.

PRIMATICCIO, Francesco. This distinguished painter was born at Bologna in 1490. He was of a noble family, who, perceiving his strong inclination for the art, first placed him as a disciple under Innocenzio da Imola; but he afterwards studied under Bartolomeo Ramenghi, called Il Bagnacavallo. The fame of Giulio Romano drew him to Mantua, where he entered the school of that celebrated painter, with whom he passed six years, and assisted him in his great works in the Palazzo del Te. Francis I. of France, having requested the Duke of Mantua to recommend him an artist to ornament the Chateau at Fontainbleau, Primaticcio was selected on the occasion, and on his arrival in France, found Il Rosso engaged in the King's service, and invested with the office of superintendant of the buildings. A violent animosity took place between these eminent artists; and to put an end to their differences, the King sent Primaticcio to Italy, to collect antique statues, and other works of art. During his absence, Maitre Roux died, and on his return to France he succeeded him in his employment. He now

formed his great plan for ornamenting the gallery and apartments in the palace of Fontainbleau. In the ceiling of the great gallery, he represented, in fifteen compartments, the Gods of Homer, and on the sides, in fifty-eight smaller compartments, the Adventures of Ulysses, taken from the Odyssey. This prodigious machine was executed entirely from the designs of Primaticcio, and was principally painted in fresco by Nicollo Abati, as is mentioned in his life. To the regret of every person of taste and judgment, this admirable work, the most magnificent monument of art, of which France could boast, was by the ignorance or barbarism of the superintendant of the works, entirely destroyed in 1738, to make way for some paltry alteration in the Chateau; and all that remains of the works of this sublime artist at Fontainbleau, are the frescoes in the saloon of the guards, now called the apartment of Madame d'Estampes, representing the history of Alexander the Great. There are few of the works of Primaticcio in Italy, as the greatest part of his life was passed in France; and previous to his going thither he was chiefly employed in assisting Giulio Romano, in the Palazzo de Te. France is indebted to Primaticcio, Il Rosso, and Nicollo Abati, for the introduction of a more genuine taste, both in painting and sculpture; and Francis I. was so sensible of the merit of this great artist, that he remunerated his services by bestowing on him the lucrative revenue of the Abbey of St. Martin, at Troyes, in Champagne. After the death of his benefactor, he continued in the service of his successors, Henry II. Francis II. and Charles IX. and died at Paris in 1570, aged 80.

PRIMO. See GENTILE.

PRINCE, JOHN BAPTIST LE. A French painter and engraver, born at Paris in 1733. He studied painting under J. M. Vien and Francis Boucher; and after having acquired some reputation at Paris, he went to Russia, where he resided several years, and visited various parts of that vast empire, designing their different costume, and the most remarkable views in the countries through which he passed. He returned to Paris with an extensive collection of drawings, from which he painted pictures, which were much admired, and executed several plates, both in etching and in aquatinta, which were very favourably received by the public. He also engraved several fancy subjects and domestic scenes from his own designs. The number of the plates engraved by himself exceeds one hundred and sixty; and many ingenious engravers of his country have exercised their talents after his designs.

PROBST, JOHN BALTHAZAR. A German engraver, who flourished about the year 1734. He worked chiefly with the graver in a neat formal style. Among other prints, he engraved part of the plates after the antique statues in the Dresden Gallery. We have also by him some prints after *Luca Giordano, Bernardino Poccetti,* and other masters. He also engraved several plates of birds and beasts, in the menagerie of Prince Eugene, published in 1734.

PROCACCINI, ERCOLE. This painter was born at Bologna in 1520. The Padre Orlandi, on the authority of Malvasia, asserts, that finding himself unable to contend with his contemporary artists at Bologna, he established himself at Milan, where he was more successful, and founded the school which was for some time distinguished by his name. Lomazzo, on the contrary, in his Tempio della Pittura, extols him as a successful fol-

lower of the graceful design and admirable colouring of Coreggio. His principal works are at Bologna, of which the following are the most worthy of notice. In the church of S. Benedetto, is a picture of the Annunciation; in S. Giacomo Maggiore, the Conversion of St. Paul, and Christ praying in the Garden; in S. Bernardo, St. Michael discomfiting the rebel Angels; and in St. Stefano, a Deposition from the Cross. Although his design is occasionally minute, and his colouring languid, defects which he possessed in common with his contemporaries, his forms are graceful and correct, and there is an exactness and precision in his style, which rendered him peculiarly competent to the duties of a preceptor. His academy became the most celebrated of his time, and besides his sons, he produced some of the most distinguished artists of the Milanese school. He was living in 1591.

PROCACCINI, Camillo. He was the son of the preceding artist, born at Bologna in 1546, and was first instructed by his father; but he afterwards visited Rome, where he particularly applied himself to study the works of Michael Angelo. To the attention he paid to the great style of Buonaroti, may be attributed the peculiar character discernible in many of his works, which frequently partake of the terrible and gigantesque. The graces of Parmigiano were also the objects of his imitation, particularly in the airs of his heads and the turn of his figures, which, like those of that master, are occasionally too long. Some of his esteemed works are at Milan, of which the most remarkable are his pictures of the Martyrdom of St. Agnes, painted in fresco, in the sacristy of the Cathedral; and the ceiling of the church of the Padri Zoccolanti, representing the Assumption of the Virgin. But his most celebrated performances are his Last Judgment, in the church of S. Procolo, at Riggio, which is considered by Malvasia one of the finest frescoes in Lombardy; and his picture of St. Roch administering the Sacrament to the person afflicted with the plague, an admirable work, of which Annibale Caracci has established the reputation, by the apprehension he expressed on being commissioned to paint a companion picture to it, representing St. Roch distributing alms to the poor. He was commissioned by the Duke of Parma to execute some frescoes in the dome at Piacenza, in competition with Lodovico Caracci, where he painted the Coronation of the Virgin, with a beautiful choir of angels; and though on this occasion his production was not equal to that of his powerful antagonist, it is no mean proof of his abilities, that his picture possessess a distinguished attraction, even in the neighbourhood of so dangerous a competitor. Of his works at Bologna, the most considerable are the Adoration of the Shepherds, in the church of S. Francesco; and the Annunciation, in S. Clemente. Camillo Procaccini possessed a fertile invention, and a commanding facility of hand. His colouring, particularly in fresco, is clear and vigorous, and his draperies are cast with judgment and taste; but his promptness and dispatch led him sometimes into extravagance and incorrectness; and he may be occasionally convicted of the vices of a mannerist. He died at Milan in 1626, aged 80. We have several etchings by this eminent artist, among which are the following:

The Holy Family reposing, in which St. Joseph is represented lying on the ground, resting on the saddle of the ass.
Another Holy Family, in which St. Joseph is presenting an orange to the Infant.
The Virgin suckling the Infant.
The Transfiguration.
St. Francis receiving the Stigmata. 1592.

PROCACCINI, Giulio Cesare. He was the younger brother of the preceding artist, born at Bologna in 1548. He was taught the rudiments of design by his father, and for some time applied himself to the study of sculpture, in which he had made some progress, when the reputation his brother Camillo had acquired as a painter, induced him to change the chisel for the pencil. He has been stated by some of the biographers of the artists, to have been brought up in the school of the Caracci; and M. d'Argenville asserts, that on account of a quarrel between him and Annibale, which happened in 1609, he quitted Bologna, and settled at Milan. It will be found difficult to reconcile these facts with the order of chronology, as Annibale, who was twelve years younger than G. C. Procaccini, died in 1609, at the age of 49, and at that period our artist not only had established his reputation at Milan, but was already in the decline of life. It is more probable, that, like the Caracci, he formed his style from the great principles of Coreggio, which are discernible in all his works. He passed some time at Rome, where the admirable productions of Raffaelle were particularly the objects of his attention. The public edifices at Milan abound with his works, of which the most considerable are the Transfiguration, in the church of S. Celso; the Adoration of the Magi, and St. Francis receiving the Stigmata, at the Padri Zoccolanti; and the Annunciation, in the church of S. Antonio. At Rome, in the French church of S. Luigi, is a picture of the Virgin and Infant, so much in the style of Coreggio, that it has been engraved as a work of that master. Less capricious and less prompt than Camillo, the compositions of Giulio Cesare are studied and judicious, and his design is dignified and correct. His colouring is rich and harmonious, and the disposition of his masses broad and masterly. In imitating the graces of Coreggio, he sometimes attempted a tenderness of expression which occasionally approaches to affectation. Such are his pictures of the Madonna and Infant, surrounded by saints, with a choir of angels, in the church of S. Afra, at Brescia; and the Marriage of St. Catherine, in la Steccata, at Parma. He died at Milan in 1626, aged 78. We have by the hand of this artist an etching representing the Virgin with the infant Jesus.

PROCACCINI, Carlo Antonio. He was the third son of Ercole Procaccini, and the brother of the two preceding artists, born at Bologna about the year 1555, and is said to have been instructed in the art by his father, though his genius led him to a different department of the art. He excelled in painting landscapes, flowers, and fruit, and his pictures possessed sufficient merit to secure them a place in the best collections at Milan, and in the state; and he was much employed in commissions for Spain, where his works were highly esteemed.

PROCACCINI, Ercole Juniore. This painter was the son of Carlo Antonio Procaccini, born at Milan in 1596, and was educated in the school of his uncle Giulio Cesare. He followed with success the style of his instructor, and painted several pictures for the public edifices and private collections at Milan. One of his most esteemed works is an altar-piece representing the Assumption of the Virgin, in the church of S. Maria Maggiore at Bergamo, in which he has imitated the grandeur of Coreggio. On the death of Giulio Cesare, he became the director of the academy established by the Procaccini, and died in 1676, aged 80.

PROCACCINI, Andrea. According to Pascoli, this painter was born at Rome in 1671, and was brought up in the school of Carlo Maratti. He painted history in the style of

his master, and among his other works in the public edifices at Rome, is his picture of Daniel, one of the twelve prophets, painted by order of Clement XI. in S. Giovanni Laterano. He was invited to the court of Spain, where he resided fourteen years, and executed several considerable works. He died in 1734, aged 63.

PRONCK, C. A Dutch engraver, mentioned by Mr. Strutt as having executed several plates of views of various sizes.

PRONTI, Padre Cesare. This painter was born at Rimino in 1626, and was brought up at Bologna, under Guercino. He painted history with considerable reputation, and was much employed for the churches at Rimino and Ravenna. At an early period of his life he became a monk of the order of St. Augustine, and was afterwards principally engaged in painting altar-pieces for the churches of his fraternity, of which one of the most celebrated is a picture of S. Tommaso da Villanova, at the Augustines at Pesaro, which he embellished with a back-ground of admirable architecture. He died at Ravenna in 1708, aged 82.

PROU, James. A French painter and engraver, born at Paris about the year 1639. He was a scholar of Sebastian Bourdon, and painted landscapes in the style of that master. Of his works as an engraver, the following are the most worthy of notice:

A set of twelve Landscapes and Views; *after his own designs.*
A set of six large Landscapes; *after Seb. Bourdon.*
The Baptism of Christ by St. John; *after the same.*
The Flight into Egypt; *after Agost. Caracci.*

PROUD. An obscure engraver, mentioned by Mr. Strutt as having resided in England about the year 1760, and engraved a few book-plates and portraits, among which was that of Sarah Philips, prefixed to *The Lady's Handmaid.* 1758.

PROVENZALE, Marcello. This artist was born at Cento in 1575. He was a scholar of Paolo Rossetti, and is chiefly distinguished in the art for his talents as a mosaicist. Baglione describes several of his works at Rome, executed under the direction of Paul V. among which is the portrait of that pontiff, wrought with surprising neatness and beauty. In conjunction with Rossetti, he executed several mosaics in the capella Clementina, in St. Peter's, from the cartoons of Cavaliere Cristofano Roncalli; and for the Cardinal Scipione Borghese, he finished some smaller works, among which is Orpheus playing on the Lyre, surrounded by animals, in the Borghese palace. He died at Rome in 1639, aged 64.

PRUNEAU, Noel. A French engraver, born at Paris in 1751. He was a pupil of Augustin de St. Aubin, in whose style he has engraved several plates, chiefly portraits, among which are the following:

PORTRAITS.

Rosalia le Vasseur; *after his own design.*
Herman Boerhave; *the same.*
Albert de Haller; *the same.*

Gerard, Baron van Swieten, Architect; *after A. de St. Aubin.*
John Joseph Sue; *after A. Pujos.*
Francis de la Peyronie, principal surgeon to Louis XV.

PUCHLER, Michael. A German engraver, by whom we have a few portraits, among which are those of,

Leopold, Emperor of Germany.
Eleonora Magdalena Theresa, his Empress.

PUGET, Peter Paul. A French painter, sculptor, and architect, born at Marseilles in 1623. Although he was principally employed as an architect and a sculptor, he occasionally practised painting. In the cathedral at Aix, is a picture by him of the Annunciation, a graceful and elegant design, though cold and languid in the colouring; and in the church of the Jacobins, at Toulon, is an altar-piece, representing the same subject, differently composed, in which he appears to have imitated the style of Pietro da Cortona. He died at Marseilles in 1695, aged 72.

PUGLIA, Guiseppe, called Il Bastaro. According to Baglione, this artist was a native of Rome, and flourished in the pontificate of Urban VIII. He executed several works for the public edifices at Rome, of which the most deserving of notice are a picture of the Presentation in the Temple, in the cloister of the Padri della Minerva; and an altar-piece, representing the Assumption of the Virgin, in the Basilica of S. Maria Maggiore. He died young at Rome.

PUIS, du. See Dupuis.

PULIGO, Domenico. This painter was born at Florence in 1475, and was brought up in the school of Domenico Corradi, called del Ghirlandaio. On the death of that master, in 1495, when he was twenty years of age, it does not appear that he made choice of another instructor, but he acquired considerable reputation as a portrait painter, and by some easel pictures representing Madonnas, and Holy Families, which were gracefully designed, and were coloured with great sweetness and harmony. He formed an intimate acquaintance with Andrea del Sarto, and though several years older than that distinguished painter, he improved his style by an attentive study of his works, and is said by Lanzi to have painted some pictures from the designs of Andrea, which were mistaken for the productions of that great artist. He died in 1527, aged 52.

PULZONE, Scipione, called Gaetano. He was born at Gaeta in 1550, and was a disciple of Jacopino del Conte. Though he painted history with considerable reputation, he was more distinguished as a painter of portraits, and drew those of the most illustrious persons of his time; among whom were Gregory XIII., Cardinal de Medici, the Archduke Ferdinand, and others. His attitudes are elegant and graceful, and the heads expressive and full of life. Lanzi asserts, that his celebrity in this branch of the art, acquired him the title of the Roman Vandyck. This is not consistent with the usual accuracy of that estimable writer, as he died several years before Vandyck was born. Of his historical works, the most deserving of notice are, his picture of the Assumption, with the Apostles, in S. Silvestro, in Monte Cavallo; a Pietá, in the church del Gesu;

and the Crucifixion, in S. Maria, in Vallicella. In the Palazzo Borghese is a fine picture by him of the Holy Family. Though his style is elaborate and minute, his design is correct, and there is much suavity and harmony in his colouring. He died at Rome in the prime of life, in 1588, aged 38.

PUNT, John. A Dutch engraver, who flourished about the year 1750. He was an artist of no great note; his principal work was a set of thirty-six plates, after the designs made by *Jacob de Wit*, from the ceiling of the church of the Jesuits, at Antwerp, painted by Rubens, which are the more interesting, as the originals were destroyed by lightning. He also engraved a plate of the Ascension, *after Seb. Ricci*, for the Dresden collection.

PUNTORMO. See Pontormo.

PUPINI, Biagio. This painter was a native of Bologna, and flourished about the year 1530. He was a disciple of Francesco Francia, whose style he followed, though with a more modern air. Of his works in the public edifices at Bologna, the following are the most worthy of notice. In the church of S. Giuliano, the Crowning of the Virgin; in S. Giacomo Maggiore, the Virgin and infant Christ, with S. Orsola; in S. Maria della Baroncella, St. John preaching in the Wilderness; and at the Institute, a picture of the Nativity.

PURCELL, Richard. An English mezzotinto engraver, who flourished about the year 1760. We have by him several prints of portraits, among which are the following:

John Manners, Marquis of Granby; *after Reynolds.*
Lady Fenhoulet, afterwards Countess of Essex; *after the same.*
Elizabeth, Countess of Berkeley; *after the same.*
The Children of Charles I.; *after Vandyck.*
John Wilkes, Esq.; *after Pine.*

PUSCHNER, J. G. A German engraver, supposed to have been a native of Nuremberg. He flourished about the year 1670, when he engraved a set of portraits for a folio volume, entitled *Icones virorum omnium ordinum eruditione, &c.* published at Nuremberg.

PYNAKER, Adam. This painter was born at the small town of Pynaker, between Delft and Schiedam, in 1621. It is not known from whom he received his first instruction in the art, but he visited Italy when he was very young, and resided some years at Rome, where he studied the works of the most distinguished landscape painters, and made designs of the most picturesque objects in the environs of that capital. On his return to Holland, he soon gave proof how much he had profited by his travels, and became one of the most admired and most employed artists of his country. It was at that time the mode to ornament the apartments of the principal mansions with the works of the most eminent landscape painters; and Pynaker was much engaged in works of that description. His pictures of a small size are, however, more esteemed, and they possess sufficient merit to entitle them to a place in the choicest collections. The landscapes of Pynaker exhibit very pleasing scenery. He frequently represents the sunny light of

the morning breaking out from behind the woods or mountains, and diffusing a brilliant glow over the whole face of nature. His skies are clear, light, and floating, and the foliage of his trees and plants is touched with uncommon freedom and spirit. His pencil is firm and flowing, and evinces an extraordinary facility of hand. He embellished his pictures with the ruins of ancient architecture, and decorated them with figures and cattle, correctly drawn, and grouped with taste and elegance. Some of his pictures have been objected to as too green, but this is not the case with the generality of his works. He died in 1673, aged 52.

Q

QUADRATA. This artist is mentioned by Papillon as an engraver on wood. He asserts that he had seen some of his works, though he has not specified them.

QUAGLIA, Giulio. This painter was a native of Como, and flourished about the year 1693. Lanzi conjectures from his style, and the period at which he lived, that he was brought up in the school of the Recchi. He established himself at Friuli, about the end of the seventeenth century, where he executed several considerable works in fresco. His most esteemed productions are in the chapel of the Monte di Pietá, at Udine, in which he evinces a fecundity of invention, a grandeur of composition, and a freedom of pencil, which were not surpassed by any of his contemporaries.

QUAINI, Francesco. He was born at Bologna in 1611, and was a scholar of Agostino Mitelli, under whom he became an eminent painter of perspective and architectural views. There are several of his works in the public edifices at Bologna, of which the most esteemed are the architectural ornaments in the Sala Farnese, in the Palazzo Publico. He died at Bologna in 1680, aged 69.

QUAINI, Luigi. He was the son of the preceding artist, born at Bologna in 1643. After learning the first principles of perspective under his father, he became a disciple of Guercino, but afterwards entered the school of Carlo Cignani, to whom he was nearly related, at the time when Marc Antonio Franceschini was also a disciple of that master. Conjointly with Franceschini, he assisted Cignani in several of his principal works. After the death of their instructor they continued to work in conjunction, Franceschini painting the figures and Quaini the landscapes, architecture, and other accessories. Their united talents were successively employed at Bologna, Modena, Piacenza, Genoa, and at Rome, where they painted the cartoons for a cupola in St. Peter's, which has since been executed in mosaic. He also painted several historical subjects from his own compositions, which were entirely finished by himself. In the church of S. Guiseppe at Bologna, is a picture representing the Visitation; in la Caritá, the dead Christ supported by the Virgin; and in the church of S. Niccolo, the principal altar-piece is by

Quaini, representing that saint in prison, visited by the Virgin and an angel, of which Lanzi speaks in favourable terms. He died in 1717, aged 74.

QUAST, Peter. A Dutch painter and engraver, born at the Hague in 1602. His pictures usually represent drolls, beggars, and assemblies of boors merrymaking, which he treated with a great deal of humour, and not less vulgarity. We have several spirited etchings by him from his own designs, as well as after other masters, some of which are executed in the style of Callot, though incorrect in the design. He generally marked his prints with a cipher composed of a P. and a Q. joined together, . We have, among others, the following prints by him:

The Five Senses; *P. Quast. fec.* 1638.
The Four Seasons, in grotesque figures.
A set of twenty-six plates of beggars, boors, &c.
A set of twelve Grotesque Figures.
A set of ten plates of Beggars, &c. *S. Savery, exc.*
A set of twelve fancy subjects, in imitation of *Callot*.

QUATREPOMME, Isabella. This lady is mentioned by Papillon as an engraver on wood. She is said to have been a native of Rouen, and to have flourished about the year 1521, as appears from a frontispiece to an old calendar, executed in a neat style by her, representing a figure of Janus. It is marked with an apple, on which is the figure of 4, in allusion to her name.

QUEBOORN, or Queboren, Crispin vanden. A Dutch engraver, who resided at the Hague about the year 1630. He chiefly confined himself to the engraving of portraits, which possess considerable merit. He also executed a part of the plates for Thibault's *Academie de l'Epée*, published at Antwerp in 1628; and a print of the Nativity, *after Henry van Balen*. We have, among others, the following portraits by him:

Queen Elizabeth. 1625.
Charles I. 1626.
William I. Prince of Orange; *after Vischer*.
Mary, daughter of Charles I. consort of the Prince of Orange.
Frederick V. Elector Palatine.
Elizabeth, daughter of James I. his consort.
Juliana, Princess of Hesse.
Frederick Henry, Prince of Nassau. 1630.

QUELLINUS, Erasmus. This painter was born at Antwerp in 1609. The early part of his life was devoted to the study of the Belles Lettres, in which he so far distinguished himself, that Sandrart asserts that he was for some time professor of philosophy. His intimacy with Rubens, whose house was the resort of the learned, as well as the most distinguished artists, inspired him with a love for painting, which induced him to abandon his professor's chair, and he became the disciple of his friend. With a mind richly endowed with the store of literature, and aided in his studies by the counsels of Rubens, his progress in the art was extraordinary, and in a few years he distinguished himself among the able artists of his country, at a period when Antwerp was the residence of the most celebrated painters of the Flemish school. The vivacity of his genius,

polished by the result of his studies, appeared in all his compositions. His design, though tinctured with the taste of his country, is tolerably correct, and his colouring, brilliant and vigorous, is worthy of the school in which he was educated. He was well acquainted with perspective and architecture, with which he embellished the back grounds of his historical pictures, and his landscapes are treated in a very pleasing style. He was not less eminent as a portrait painter, and following the example of Vandyck, painted those of many of the most distinguished artists of his time. In the church of St. Peter, at Mechlin, is an admirable picture by Erasmus Quellinus, representing the Nativity, which has been sometimes mistaken for a work of Vandyck. In the church of St. Andrew at Antwerp, is a fine picture of the Guardian Angel; and in the church of St. Saviour at Ghent, is an altar-piece representing the Holy Family reposing in Egypt. He died at Antwerp in 1678, aged 71. We have a few etchings by Erasmus Quellinus, among which are the following:

Samson killing the Lion; *after Rubens.*
A Landscape, with a dance of children and young satyrs; *E. Quellinus, fec.;* rare.
The Virgin and infant Jesus; *after Rubens.*

QUELLINUS, John Erasmus. He was the son and scholar of Erasmus Quellinus, born at Antwerp in 1629. At the age of twenty-one he visited Italy, and resided some years at Venice, where the works of Paolo Veronese particularly attracted his attention. He adopted the ornamental style of that master, which is visible in all his works, and had acquired considerable reputation at Venice, Naples, and Rome, when, at the desire of his father, he returned to his native country. The expectation his countrymen had formed from the report of his talents, furnished him with numerous commissions, and his altar-pieces are to be found in most of the churches of the Low Countries. His most important work is in the church of the abbey of St. Michael at Antwerp. This stupenduous machine extends the whole height of the church, and is painted entirely in the style of Paolo Veronese, representing Christ healing the sick. It is an immense composition, and though it comprises an infinite multitude of figures, he has ingeniously avoided the least appearance of confusion. In imitation of his splendid prototype, he has embellished the back-ground with admirable architecture. In the refectory of the abbey there are four large pictures, representing the four repasts mentioned in the Scriptures, which were also the favourite subjects of P. Veronese. In the cathedral at Antwerp is a fine picture of the Adoration of the Magi; and in the church of Notre Dame at Mechlin, one of his most esteemed works, representing the Last Supper. The younger Quellinus is justly ranked among the ablest artists of his country, who succeeded the golden era of Flemish art, under Rubens and Vandyck. He possessed an unusual fertility of invention, and arranged his compositions with solidity and judgment. His design is more tasteful and correct than the generality of his countrymen, and his colouring, partaking of the Venetian and Flemish style, is brilliant and clear. He died at Antwerp in 1715, aged 86.

QUELLINUS, Hubert. This artist was the brother of Artus Quellinus, an eminent sculptor, and was born at Antwerp about the year 1608. He engraved a set of plates after designs made by John Bennokel, from the marble statues executed by Artus Quellinus, in the Stadthouse at Amsterdam, and are marked with the initials of both the artists, A. Q. H. Q. They form a volume in folio, and were published in 1655. He

also engraved some portraits. His plates are etched in a singular style, resembling that of Peter Soutman, and neatly finished with the graver. Among others we have the following portraits by him :

Artus Quellinus, Statuary of Antwerp; *H. Quellinus, del. et. sc.*
Philip IV. seated on his throne, with the Prince Royal, and several allegorical figures; *H. Quellinus.* 1665.

QUEWELLERIE, William de la. He was a native of France, and was probably a goldsmith. He engraved a set of very small plates, representing ornamental crosses, and other designs for jewellery. They are neatly executed with dark back-grounds. On the frontispiece is inscribed his name, Guilhelmies de la Quewellerie, fecit, An. Dni. 1680. On the other plates are the initials G. D. L. Q.

QUEVERDO, F. M. J. A French engraver, born in Brittany in 1740. He has engraved several plates, as well from his own designs as after other masters. He executed part of the plates for the *Voyage pittoresque d'Italie,* by the Abbé de St. Non. We have also, among others, the following prints by him :

The Portrait of Henry IV.; *after his own design.*
A set of four subjects of Children; oval.
A Landscape, with a peasant's family at the door of a cottage; *Queverdo, fecit.*

QUILLART, Peter Anthony. A French painter and engraver, born at Paris in 1711. He was a scholar of Anthony Watteau, and soon after leaving the school of that master, he was invited to the court of Portugal, where he was made painter to the Queen, and a member of the Academy at Lisbon. His principal work as a painter is a ceiling in the Queen's bed chamber. He engraved from his own designs the plates for a book entitled, *The Funeral Pomp of Duke Don Nuno Olivares Pereira,* published at Lisbon in 1730. He died at Lisbon in the flower of his age.

QUINTILIEN. This artist is mentioned by Florent le Comte as the engraver of some plates *after Callot,* to which he did not affix his name.

QUITER, Har Hind. A Dutch mezzotinto engraver, by whom we have a few English portraits, which are very poorly executed. Among others are,

Queen Catherine, consort of Charles II.; *after Lely.*
Sir Leoline Jenkins; *from his own design.*

R

RABEL, John. This artist was a native of France, and flourished about the year 1588. He is said to have been a painter, but his works are little known. According to Professor Christ, he published several of his designs, engraved on wood. He does not, however, specify the subjects, nor does he inform us whether they were executed by himself. There is a copper-plate by him representing the Martyrdom of St. Lawrence, copied from the print of the same subject engraved by *Marc Antonio, after Baccio Bandinelli.* It is less than the original, and on a stone at the bottom of the print is inscribed *Io. Rabel Bellonacus lute Parisii.*

RABEL, Daniel. He was the son of the preceding artist, and was probably instructed by him in the principles of the art. He painted landscapes, some of which have been engraved by the contemporary artists. He etched a considerable number of plates in a style resembling that of Israel Sylvestre, which chiefly consist of views and landscapes, with figures neatly drawn.

RACCHETTI, Bernardo. This painter was the nephew and scholar of Giovanni Ghisolfi, born at Milan in 1639. He painted architecture and perspective views, in the style of his instructor, and his pictures are not unfrequently mistaken for those of his uncle. They usually represent sea-ports, embellished with magnificent buildings, which are precisely designed, and are touched with taste and spirit. There are many of his works in the private collections at Milan. He died in 1702, aged 63.

RACINE, John Baptist. A modern French engraver, born at Paris about the year 1750. He was a pupil of Francis Aliamet, and has engraved several vignettes and other book-plates, *after Cochin.* We have also some prints of landscapes after different masters, and a few subjects from the pictures in the Orleans' Gallery. Among others, the following are by him :

Hagar and Ishmael; *after P. F. Mola.*
A Pastoral Subject; *after B. Breemberg.*
A pair of Landscapes; *after Pillement.*

RADEMACKER, Gerard. According to Descamps, this artist was born at Amsterdam in 1672. He was the son of an architect, who taught him the first rudiments of drawing and perspective, with an intention of bringing him up to his own profession; but perceiving his son's inclination for painting, he placed him under the tuition of A. van Goor, a portrait painter of some reputation. He had made some progress in his studies when the death of his master deprived him of his assistance; but he was sufficiently advanced in the art to give lessons in design; and he was engaged by the bishop of Sebasto to teach his niece drawing. That prelate being soon afterwards obliged to visit Rome, Rademacker was invited to accompany him, and had the advantage of improving his talent by studying the most interesting objects in that capital. His genius led him to represent views of the principal ruins and other monuments in that

city and vicinity, which he designed with accuracy and precision. On his return to Holland he met with the most flattering encouragement. He did not, however, confine himself to architectural views, but painted historical and emblematical subjects with considerable success, which adorn the public edifices at Amsterdam, and the other cities of Holland. In the Stadthouse at Amsterdam is an allegorical subject painted by Rademacker, representing the regency of the city; and in the collection of the family of Walraaven, there is a view of the interior of St. Peter's at Rome, designed with great accuracy. He died at Amsterdam in 1711, in the prime of life, having scarcely completed his thirty-ninth year.

RADEMACKER, Abraham. This artist was probably the younger brother of Gerard Rademacker. He was born at Amsterdam in 1675, and is said to have reached an eminent rank in the art as a landscape painter, without the assistance of an instructor. His first productions were painted in water-colours, and were very highly finished; but he afterwards practised oil painting, with no less success. He was well acquainted with the rules of architecture, and embellished his landscapes with buildings and ruins, in a very picturesque manner. He engraved from his own designs a set of plates of the most interesting views of ancient monuments, &c. in Holland and the Netherlands. They are executed in a masterly style, and amount to near three hundred prints, which were published at Amsterdam in 1731.

RADI, Bernardino. An Italian designer and engraver, whose name is affixed to a set of architectural ornaments, monuments, &c. published at Rome in 1618. They are slight hasty etchings, and bear the title *Varie invenzioni per depositi di Bernardino Radi Cortonese.*

RADIGUES, Anthony. A French engraver, born at Rheims in 1719. Basan states, that he visited England, from whence he went through Holland to Russia, and resided several years at St. Petersburg, where he engraved the portraits of the Prince and Princess of Galletzin, and other persons of distinction. He also engraved a plate for the collection of the Dresden Gallery, representing Angelica and Medoro, *after Alessandro Tiarini.*

RAEFUS, or Raefe, P. This artist is mentioned by Papillon as an engraver on wood. He is said to have been a native of Paris, and to have flourished about the year 1575. He executed part of the cuts for a cosmographical work by André Thevet. His prints are very neatly finished, and are usually marked with the initials P. R.

RAFFAELLE, Raffaelle Sanzio, di Urbino, called. This illustrious artist has, by the general approbation of mankind, been styled the prince of painters, and is universally acknowledged to have possessed a greater combination of the higher excellencies of the art than has fallen to the lot of any other individual. He was the son of Giovanni Sanzio, a painter of little celebrity, born at Urbino, on Good Friday, in 1483. After being instructed in the first elements of design by his father he was sent to Perugia, where he became a disciple of Pietro Vanucci, called Perugino, whose works were at that time held in high estimation. Mengs considers it fortunate for the fame of Raffaelle, that he was born at an era, which he ingeniously denominates, " the innocence of

the art," and before it had been debauched by affectation and manner. As the powers of this sublime artist did not, like those of Michael Angelo Buonaroti, blaze forth at once, to the astonishment of the world, his progress, from his commencement, under Pietro Perugino, to the pinnacle of greatness to which he subsequently soared, cannot but be interesting, and calls for a more than usually minute detail of his earliest performances.

Among his first productions, after leaving the school of Vanucci, were a picture of S. Niccola da Tolentino, crowned by the Virgin and S. Agostino, in the church of the Eremitani; and the Crucifixion, with the Virgin, Mary Magdalen, and St. John, in the church of S. Domenico, at Citta di Castello. These were entirely in the style of Perugino, though with a finer expression in the heads, particularly in that of the Virgin. Vasari asserts that he had previously painted his picture of the Assumption, in the church of the Conventuali, at Perugia; but that is extremely improbable, as it exhibits a perfection which he did not attain until a more advanced age. One of his earliest works, of which the date has been ascertained, is a picture noticed by Lanzi, formerly in the possession of Sig. Annibale Maggiori at Fermo, representing the Holy Family, in which the Virgin is lifting a veil from the infant Jesus, who is sleeping in a cradle. It bears the inscription R. S. V. A. A. XVII. P. *Raphael Sanctius Urbinas an. aetatis* 17, *pinxit.* This was probably painted soon after the two pictures above mentioned. The growth of his genius, and his superiority to his instructor, were more visible in his next performance, the Marriage of the Virgin, in the church of S. Francesco, at Citta di Castello. The composition is not very different from a picture of the same subject by Perugino, in one of the churches at Perugia; but it is designed in a manner so modernized, that it may be regarded as the first fruits of the new style. The Virgin, of celestial beauty, is accompanied by a group of females, in bridal vestments, in which elegance disputes with magnificence. Amidst this lovely group, the principal figure is distinguished, not by the "foreign aid of ornament," but by her own attractions, dignity, beauty, modesty, grace, captivate the eye at the first glance. The band of youths, attendant on St. Joseph, are not less remarkable for the select nobleness of their form and character. In this picture we find nothing of the scantiness of drapery, of the mannered minuteness and cold precision which characterise the works of Perugino. Every visage, every attitude, is animated by the most appropriate expression.

It was about this time that Bernardino Pinturicchio was commissioned by Cardinal Francesco Piccolomini to decorate the great library at Siena, and finding the enterprise beyond his faculties, had recourse to Raffaelle, to assist him in so important a work. He had to represent the principal events of the life of Æneas Sylvius Piccolomini, afterwards Pope Pius II. No undertaking of equal importance had hitherto been intrusted to any individual artist, and the art itself had not yet ventured beyond a very limited flight. Raffaelle was at this time a perfect novice in subjects of this nature, and being yet a stranger to the splendour of a metropolis, must have found great difficulty in executing the designs for a work, which called for a description of the particular customs of each court, or rather of the luxury and splendour of Europe. Notwithstanding the arduousness of such a task, Raffaelle made the sketches and cartoons for the whole of the compartments. These were completed in 1504, and confer great honour on our artist, who had not then completed his twenty-first year; as no work so extensive and multiform had as yet been attempted. He had scarcely accomplished this great undertaking, when the fame acquired by Lionardo da Vinci and Michael Angelo, inspired

him with the most ardent desire of visiting Florence. He arrived in that city in 1504, and as Buonaroti had not yet painted his famous cartoon of Pisa, the works of Masaccio and Lionardo da Vinci were the principal objects of his admiration. He formed an intimacy with Frá Bartolomeo di S. Marco, who he instructed in perspective, and in return profited by the lessons of that artist in colouring. His residence at Florence on his first visit was of short duration, as the death of his parents obliged him to return to Urbino; and in 1505 we find him engaged at Perugia, in painting the chapel in S. Severo, and the Crucifixion preserved at the Padri Camaldolensi. By these performances may be measured the progress he had made in his first visit to Florence. That he had not materially increased his acquaintance with anatomy is evident, from his not having discovered any particular excellence of design in the body of Christ on the Cross, in the picture just mentioned, in which he might have displayed his knowledge of it with so much propriety. His advancement in the study of the beautiful, is still less apparent in these productions, as he had exhibited more admirable specimens of it previous to his going thither. With respect to expression, he could find at Florence no heads more animated or expressive than he had already produced. His principal improvement was in colouring, in the arrangement of his groups, and in his acquaintance with fore-shortening. He returned to Florence, where he remained until his departure for Rome, in the commencement of 1508. During these four years were painted the pictures, which, according to Lanzi, form the second style of Raffaelle. Vasari includes in this epoch the Holy Family, in the Rinuccini Gallery, though it is dated 1516. With more accuracy may be classed among his works of that period, the Virgin with the infant Jesus and St. John, in the tribune of the Florentine Gallery; and the Entombing of Christ, formerly in the church of S. Francesco, at Perugia, now in the Palazzo Borghese. Vasari styles it *Tavola Divinissma;* the composition does not consist of many figures, but each is occupied in the most appropriate manner, and the arrangement is admirable. The heads, full of the most impressive piety, may be regarded as the first, since the restoration of the art, in which the expression of extreme sorrow does not diminish their beauty.

In 1508, Raffaelle was invited to Rome by Julius II. to whom he was recommended by Bramante, his uncle, who was architect to that pontiff, to assist in the ornaments of the Vatican. His first undertaking at Rome was the decoration of one of the apartments then called *La Segnatura,* where he has represented, in the most learned and sublime manner, a Personification of Theology, Philosophy, Poetry, and Jurisprudence. The first compartment he painted represents Theology, in which, in imitation of Petrarch, he has adopted the privilege of assembling in the same work, personages essential to his subject, though they lived at different periods. He has introduced the Evangelists, whose writings form the foundation of theology; St. Ambrose, St. Augustine, St. Gregory, and St. Jerome, the doctors of the church, who continued the tradition; and the fathers, St. Thomas Aquinas, St. Bonaventura, and other theologians. In the upper part of the picture is the Trinity, surrounded by the blessed; and on an altar beneath is placed the Eucharist. This has since been denominated the Dispute on the Sacrament. In this compartment, his first production at Rome, there still remained somewhat of the minuteness he had acquired under Perugino. He still continued the gilded glories round the heads of his saints, and other similar ornaments, and the composition was more formal and restrained than in his future productions. Julius II. was so satisfied with this performance, that he directed all the paintings, which had already

been finished in the other apartments by Bramantino, Pier della Francesco, and others, to be defaced, that the whole might be decorated by the hand of Raffaelle.

In 1509, he commenced his second picture, on the opposite side of the apartment, representing Philosophy, which has been styled the school of Athens. In this he had taken leave of every vestige of the antique style, and had adopted a grander manner, which from that time he continued to embellish. The scene represents a portico of superb architecture, containing four gradations. In the upper part of the composition he has introduced Plato and Aristotle, surrounded by their disciples, expounding their systems; in another group, Socrates is seen reasoning with Alcibiades; and below, Pythagoras in the midst of his scholars, one of whom holds a tablet, on which are graved the harmonic consonances. In another part of the picture Archimedes is seen instructing his pupils in geometry; Zoroaster is represented with a globe in his hand; and on one side Diogenes with a book. In this magnificent work, consisting of fifty-two figures, the immortal Raffaelle, in representing the school of philosophy, has given to the world a school of painting which has ever been regarded as one of the most sublime productions of the art, for the grandeur of the composition, the boldness of the invention, and the perfection of the design.

The third compartment represents Jurisprudence; on one side he has introduced Justinian presenting to Trebonianus the code of the civil law, who receives it with an expression of humility and submission which is indescribable; and on the other Gregory IX. giving the decretals to a consistorial advocate. In the upper part of the picture are personified Prudence, Temperance, and Fortitude.

His fourth picture in the apartment represents Poetry, where he has introduced Apollo and the Muses on Mount Parnassus, with the most celebrated Greek, Latin, and Tuscan poets. Homer is placed between Virgil and Dante, and is the most impressive figure of the group. He seems possessed of a character almost super-human, and appears to speak and prophesy at the same time. This extraordinary apartment, with the accompanying ornaments, executed from the designs of Raffaelle by his disciples Polidoro di Caravaggio, and others, was finished in 1511, the date inscribed on the Parnassus.

It may be proper in this place to notice the flagrant partiality of the Florentine writers on art, who have attempted to disparage the transcendent powers of Raffaelle, by insinuating that he was indebted for the greatness of style which distinguishes these admirable performances, to his having surreptitiously obtained a sight of the works of Michael Angelo, in the Sistina; and Vasari asserts, that although he had constantly studied the antique, he had not yet given to his figures that air of *grandeur* and *majesty* which he afterwards displayed. He reports, that Michael Angelo being obliged to fly from Rome and take refuge at Florence, to avoid the displeasure of Julius II., Bramante, who was entrusted with the keys of the Sistine chapel, as superintendant of the works, clandestinely introduced Raffaelle to a sight of it, who from that time immediately changed his style, and produced his celebrated frescoes of the Prophet Isaiah, in the church of S. Agostino, and the Sibyls, in la Pace. Fortunately for the fame of Raffaelle, it is not difficult to prove the falsehood and malignity of these assertions, by a plain and simple detail of facts and dates. This has been very satisfactorily accomplished by Bellori, in his treatise entitled, *Se Raffaelle ingrandi e miglioró la maniera per aver vedute l'opere di Michel Angiolo;* and Crespi has successfully answered the calumny in three letters, inserted in the *Lettere Pittoriche.* It is necessary to observe, that the life of Michael Angelo was written by two of his own disciples, Vasari and Condivi, after

the death of Raffaelle, and previous to that of Buonaroti. Had Raffaelle been living when these attacks were made on the originality of his style, he would not have remained silent. He could easily have demonstrated, that when Michael Angelo fled from the resentment of the Pope, which was in 1506, Raffaelle had not yet been at Rome, and was not invited thither until two years afterwards. That from the year 1508, when Michael Angelo had not yet commenced the Sistine chapel, until 1511, at which time it was only partly finished, Raffaelle had evinced a grandeur, which he perhaps never afterwards surpassed, in his great works in the Vatican. He would probably have demanded of Vasari in what consists the *grandeur* and *majesty* of style, and, supported by the evidence of the best Greek statues, and by reason itself, he might have instructed him, that the grand does not consist in a gigantic and muscular display of the members, or in fierce and daring attitudes given to every figure, but in an elevated choice of the great and beautiful, in the absence of every thing that approaches to meanness and mediocrity, and in a chaste and decorous combination of whatever can ennoble and embellish the subject. These faculties he had before amply discovered in the school of Athens, and in other works in the Vatican, in the impressive dignity of his heads and attitudes, whose beauty may easily be traced to their genuine source, his study of the antique. It would be difficult to produce a more sublime effort of art than his Isaiah, which, as a complete refutation of the calumny of Vasari, was painted before 1511, and soon after the School of Athens. It will not be denied, that the works of Michael Angelo might inspire him with a bolder character in his forms, and that he might occasionally have imitated the athletic daring of his design. But how did he imitate it? By tempering its fierceness with beauty and majesty. In defence of Raffaelle, it is justly remarked by Lanzi, that whoever wishes to discover what is wanting in the Sibyls of Michael Angelo, let him examine those of Raffaelle; and in admiring the Isaiah of Raffaelle, will be found what is deficient in the Prophets of Michael Angelo.

In 1512, Buonaroti finished his great work in the Sistine chapel, and Raffaelle was engaged in the same year in ornamenting the second apartment in the Vatican. In one of the compartments he has represented the History of Heliodorus, who having been sent by Antiochus to plunder the temple of Jerusalem, is driven from his purpose by a supernatural apparition, sent at the invocation of the High Priest Onias, to punish his sacrilege. This is considered one of his most distinguished performances. The surprise and consternation of Heliodorus, and the terror of his attendants, are expressed in the most admirable manner. His picture of the Miracle of the Mass at Bolsena, in the same apartment, was also executed in the life-time of Julius II. It was supposed that the death of that Pontiff, in 1513, would have interrupted the progress of this important work; but his successor, Leo X. was not less a patron of the art, and was equally sensible of the extraordinary talents of Raffaelle. By his direction, the ornaments in the Vatican were continued, and to the two pictures last mentioned, he next added his celebrated work of St. Peter delivered from Prison, in allusion to the imprisonment of Leo X. at Ravenna. In this representation he has given a proof of his ability in conducting the effect of different lights. The soldiers placed near the door of the prison are illuminated by moonlight, and partly by a torch held by one of the guards, producing a different effect. From the figure of the angel emanates a splendour that rivals the light of the sun. His fourth picture in the second apartment represents S. Leone Magno stopping the progress of Atilla and his army, in their attack on Rome, who, intimidated at the appearance of St. Peter and St. Paul, retire in confusion and dismay,

In the third apartment he executed four frescoes, which entitle him to the crown of epic poetry. In one compartment he has represented the victory gained by Leo IV. over the Saracens, in the port of Ostia, in which he has described, with all the feeling of a poet, the military pomp and parade of the contending warriors, the various weapons of the combatants, the fury of the battle, and the shame and grief of the vanquished and the prisoners. Another represents the burning of the Borgo Vecchio, miraculously extinguished by the same pontiff. The horrors of the conflagation are portrayed with all the truth and effect that the art is capable of. The terror of the scene is increased by the darkness of the midnight hour; the raging flames, infuriated by the violence of the wind, are devouring every thing in their way. The misery and alarm of the citizens is carried to the highest pitch. Some are active in carrying water, and are baffled and dispersed by the fury of the wind and smoke; others seek safety in flight, and are hurrying away in all directions, half naked and dishevelled. Women are supplicating the pontiff; mothers, more alarmed for their offspring than themselves, are solely intent in sheltering them from the danger; amidst the confusion is seen an admirable group, of a young man carrying his aged father on his shoulders, in which Raffaelle appears to have had in mind Æneas saving Anchises from the burning of Troy. The third picture represents the Coronation of Charlemagne, by Leo III. and the fourth, the same pontiff protesting on the Evangelists, before that monarch, his innocence of the charges imputed to him. These important works were finished in 1517, and had occupied him nine years.

Having thus decorated the three principal apartments, his attention was next turned to the embellishment of the loggie of the Vatican, of which the architecture had been begun by Bramante, and was finished by Raffaelle. These were chiefly executed from his designs by his disciples, Giulio Romano, Giovanni Francesco Penni, Perino del Vaga, Pelegrino da Modena, Polidoro di Caravaggio, &c. The objects most deserving attention are the thirteen small ceilings, each containing four subjects of sacred history, the first of which, representing the Creation, was painted by himself, as the model to be followed by his scholars; and the whole was retouched and harmonised by Raffaelle, as was his custom. This series of subjects from the Scriptures has been frequently engraved, and is generally denominated Raffaelle's Bible. It was about this time that he designed the famous Cartoons for the tapestry for the Papal chapel, representing the principal subjects of the Evangelists, and the Acts of the Apostles, which, after being wrought in Flanders, fortunately found their way to this country, where they have been and will ever be regarded as one of the most exalted monuments of his fame. The subjects of these divine performances, and their extraordinary beauty, are so generally known, that a particular description of them here might be deemed superfluous.

His immense works in the Vatican did not prevent him from engaging in other undertakings, and satisfying the desire of several individuals to possess his works. Among these, his frescoes in the Farnesina, painted for Agostino Chigi, are the most prominent. The most celebrated picture, representing the so much admired Triumph of Galatea, was painted by himself; and in another apartment were executed by his disciples, from his designs, a series of pictures of the Loves of Cupid and Psyche, their Marriage, and the Assembly of the Gods, which he has treated with so much taste and learning, that they may be compared with the best works of antiquity. Of his pictures in oil, the following are the most remarkable. His St. Cecilia, formerly in the church of S. Giovanni in Monte, at Bologna, now in the gallery of the Louvre; his inimitable picture in the royal collection at Madrid, called *Lo Spasimo de Sicilia*, in which the subject is treated

with a feeling and pathos which are beyond all praise. It represents Christ bearing his Cross; the action of our Saviour is undescribably affecting and impressive; he embraces with his right hand the cross, under which he is sinking; his left is stretched out with infinite grandeur and expression, as if in the act of prophesying the destruction of Jerusalem. The Virgin Mary, in a supplicating attitude, is interceding with the soldiers and populace for pity for her son, who, exhausted with fatigue and anguish, has sunk under the weight of the instrument of torture, which he is bearing to the scene of his sacrifice and death. The holy women and St. John are endeavouring to console the mother of Christ. Mary Magdalen is solely absorbed with grief for the sufferings of her divine instructor. The expression in the countenance of the Saviour is such, as could only result from the most pathetic imagination, and the most perfect execution; it exhibits all that divinity which sacred story designates in the person of the Redeemer; no sorrow was ever more deeply delineated, the eyes are suffused with tears, the forehead is stained with blood, yet the divine beauty of the visage is not disturbed, nor its majesty impaired; meekness and resignation are truly characterised, but it is a meekness that does not detract from dignity, and a resignation that has no connection with despair. A look of celestial complacency and benevolence, which seem to triumph over pain and sorrow, illumines the whole visage, and affects the beholder with the most irresistible emotions.

It has been stated in the Life of Frá Sebastino del Piombo, that Michael Angelo, desirous of checking the great reputation of Raffaelle, had furnished that painter with the designs for his most considerable works; and that when Raffaelle was commissioned by Cardinal de Medici to paint his famous picture of the Transfiguration, he engaged Sebastiano to undertake an altar-piece of the same size for the cathedral of Narbonne, of which he was archbishop, which gave rise to a rivalship that ended in a public exhibition of their works. That Sebastiano del Piombo might enter the lists with a greater prospect of success, Buonaroti composed and designed the subject, which was the Resurrection of Lazarus. Whatever was the extraordinary merit of that celebrated picture, and it is allowed to possess a distinguished claim to our admiration, it was unable to contend with the inimitable production of Raffaelle. This extraordinary picture is generally considered his most distinguished work in oil. He has represented the mystery of the Transfiguration of Christ on Mount Tabor. At the foot of the mountain is assembled a group of the disciples, to whom a youth is brought, who is possessed of an evil spirit. He is agitated by the most horrible convulsions, and is with difficulty supported by his father, who looks with faith and confidence towards the Apostles for the relief of his son, whilst a female figure, of the most beautiful form, is kneeling, and seems to implore the interference of their power in favour of the possessed. The varied expression of the Apostles, who appear dubious of their ability to effect the miracle, is admirable. But whatever is the merit of this part of the picture, it is eclipsed by the beauty and grandeur with which Raffaelle has represented, in the upper part of the mountain, Christ in his Transfiguration, between Moses and Elias. He appears invested with a robe of celestial light, which dazzles the prophets, and the three well-beloved disciples, who are kneeling, in a lower part of the mountain. The head and attitude of the Saviour are distinguished by a divine majesty and sublimity, which are inconceivable.

This immortal production was the last work of Raffaelle. He was attacked by a fever in 1520, and having, as it is supposed, been improperly treated by his physicians,

he died in that year, on Good Friday, which was his birth-day, at the age of 37. His corpse was laid in state in the apartment in which he was accustomed to paint, and his last picture of the Transfiguration was exposed near the body, previous to its interment in the church of the Rotonda. Never was a spectacle more affecting; never was an artist so universally deplored. The gentleness of his nature had attached to him every heart. Respectful to the memory of Perugino, and grateful for the instruction he had received from him, he exerted all his influence with the Pope, that the works of his master, in one of the ceilings in the Vatican, might be spared, when the other paintings were destroyed, to make way for his embellishments. Just and generous to his contemporaries, though not ignorant of their intrigues, it was his custom to thank heaven that he was permitted to live at the same time with Michael Angelo. Gracious and mild to his disciples, whom he loved and instructed as his children; courteous even to those who were unknown to him, he constantly assisted with his counsel all who applied to him for advice and instruction; and he was not only incapable of refusing them that favour, but of delaying it. The remembrance of such affability and beneficence was strongly excited by his too early death, by which the young artists of his time had to lament that, with Raffaelle, was so untimely cut off, the source of that enlightened intelligence he had expanded over the art. Leo X. was not less sensible to his loss, which he regarded as a public disaster to Italy, and to the graphic world. At the request of the Pope, Cardinal Bembo composed the following brief but expressive epitaph, to be inscribed on his tomb :

Ille hic est Raphael, timuit quo sospite vinci
Rerum magna parens, et moriente mori.

Though the premature death of Raffaelle was the subject of universal regret, it will be recollected with satisfaction, that, by leaving the world at that particular period, he was spared the affliction of beholding the calamities that soon after befel Rome, calamities of which the horrors would have made death desirable to him. He did not live to witness the sacrilegious murder of his patron and pontiff Leo X. the guardian of learning, the protector of the arts, who was treacherously poisoned the year after his death; nor to see Clement VII. seized by furious banditti, and imprisoned in the Castle of St. Angelo; and escaping from them, after encountering the dangers and degradation of a fugitive, at length constrained to purchase his safety from those who ought to have been the defenders of his dignity and his life. He did not survive to see the cruel sacking of Rome, when the nobles were assailed and plundered in their palaces, the prelates hurried to the gibbet, the priests torn from their altars, which they in vain embraced for protection, barbarously put to the sword, and their bodies thrown to the dogs. He escaped the grief of seeing that city exposed to pillage and conflagration, which his exalted genius had so much contributed to adorn, and of which his matchless talents had been the admiration and delight.

It has already been observed, that Raffaelle possessed the most essential excellencies of the art in a more exalted degree than any other painter; and it may not be improper, in support of his claim to that distinction, to endeavour to point out his superiority in those faculties which constitute the higher characteristics of painting.

His other endowments would not have been sufficient to have raised him to so elevated a rank, if he had not possessed, in a transcendent degree, the powers of *invention*. If it is allowed that the noblest object of the art is not to accomplish that which merely pleases the eye, but that which satisfies the mind, and secures the approbation of the

intelligent, Raffaelle must be regarded as the greatest artist with whose works we are acquainted, as he may be said to have surpassed in this branch every thing he could have seen, either ancient or modern, and as nothing has appeared since, that can dispute his title to that pre-eminence. The invention and disposition of his pictures point out at the first glance the particular action he was desirous of presenting to the mind of the spectator. Hence the scenes in his drama, whether tranquil or tumultuous, pleasing or terrible, gay or melancholy, exhibit nothing incongruous with the character of the subject. In every picture, like the discourse of an accomplished speaker, he instructs, affects, and delights. The first is not difficult to be effected by the orator, as he can dwell at will on an illustration of his subject; whereas the painter, on the contrary, has but a fixed moment to make himself understood, and his great skill consists in presenting to the comprehension of the spectator, not only that which is doing, but that which is about to be done, and, which is more difficult, that which has been done. In this arduous science, the genius of Raffaelle is distinguishedly triumphant; it is this that forms the magic of his art, and he has carried it to the highest possible pitch.

In *composition,* so nearly connected with *invention,* Raffaelle is entitled to the highest praise; and it has been observed by Mengs, that he would have gone beyond the limits of humanity, if he had possessed every part of the art in the same degree. In all his compositions, the principal figure presents itself to the beholder at once; there is never a necessity to search for it. The different groups are reunited by the principal action; his oppositions, and his conduct of the masses of light and shadow, are not directed by affectation or caprice, but are regulated by reason and truth. His School of Athens may be cited as one of the most admirable examples of composition that can be found. Those who have practised the art since Raffaelle, and have adopted opposite principles in this branch, may have been able to seduce the artificial observer, but they have not been successful in satisfying the expectations of the judicious. Paolo Veronese is splendid and multifarious in his figures and ornaments; and Lanfranco, and other eminent machinists, have introduced contrasts of the chiar-oscuro more striking and vigorous; but these afford a poor compensation for the absence of that decorous urbanity and dignified nobleness which characterise the works of Raffaelle.

In *design* he considered the art as something more than a simple and precise imitation of his model; and it was his prevalent maxim, that objects should be represented *not as they are, but as they ought to be.* By consulting the works of the ancient sculptors, without abandoning nature, he learned how her beauties were to be selected and studied. He found that the Greeks had not followed her in detail, that they had only availed themselves of what was most essential and most beautiful, and that their greatest perfection consisted in the regularity of the proportions; he therefore particularly attached himself to that part of the art. In the delicacy and purity of his contours, it has been attempted to equal him to the sculptors of antiquity; but this, without injury to his reputation, may be allowed to be strained; and his admirers will not be unwilling to admit that he is still inferior to them in his ideas of perfect beauty. Agostino Caracci proposes him as a model for symmetry; and in this, more than in any other respect, he has approached to the perfection of the antique. His style of design is rather Roman than Grecian, as it was principally from the bassi-relievi that he studied the ancients. From them he formed his habit of expressing strongly the construction of the human frame, the action and articulation of the bones and muscles; and he has excelled in that respect, without, however, giving generally to his figures that ease and elegance remark-

able in the best Grecian statues, and without expressing that flexibility which we discover in the Laocoon, the Apollo of Belvedere, and in the Gladiator. If he did not reach the ideal beauty of the ancients, it may be attributed to the taste and manners of the age in which he lived, and the subjects he was called upon to treat. Having rarely occasion to represent figures entirely ideal, he devoted himself to a pure and sensible expression of the passions of the mind. He particularly excelled in the delineation of philosophers, the apostles, and other similar characters; and his heads of that description are said by Vasari to be something more than human. If he was less successful in his attemps to personify divinity, it will be allowed that, as Mengs expresses it, if the Greeks hovered between earth and heaven, Raffaelle moved with dignity as a terrestrial.

In *expression*, no less than in the branches just mentioned, Raffaelle may be said to be unrivalled. There is not an emotion of the mind, nor a passion implanted in the human heart, that he was not capable of expressing with the most characteristical propriety. Nature had endowed him with an imagination so faithful and correct, that he was able to give to each figure the precise shade of feeling, whether impassioned or tranquil, that the situation required. Every figure in his pictures exhibits its genuine character, and cannot be mistaken for any other passion. The pensive, the sad, the gay, the furious; all are represented with the same explicit correctness. He not only gave the expression suitable to each figure, but to the entire subject; and its different episodes are stamped with correspondent consistency. The spirit of Raffaelle is seen in every group, in every figure, in every member, in every articulation; and is even evident in the disposition of the hair, and in the folding of the drapery. If his figure is speaking, it is seen at once if his mind is calm, or if he is talking with vehemence. One of his most surprising faculties is the variety he has given to the same expression. He offers these varieties, without having recourse to affected contrasts, and exhibits the most violent passions without vulgarity or grimace. No artist was so well acquainted with the just and precise effect which the emotion of the mind produces on the movement of the body. Every thing speaks in silence, and each actor on the scene, as Petrarch expresses it, *Il cor negli occhi, e nella fronte ha scritto.*

In Raffaelle we never discover what is constantly found in the works of other eminent artists, who, when they had to represent a strongly animated passion, run into the extremity of phrensy and extravagance; or when called on for the tranquil and sedate, present us with coldness and insipidity. In this classic discrimination, others have in vain attempted to imitate him; his figures appear to be put in motion by the sentiments of the mind; those of other artists, with the exception of N. Poussin, Domenichino, and a few others, seem to be the puppets of the theatre. Such is the variety with which he has depicted the passions of the mind, and as *expression* is considered the most difficult, the most philosophical, and the most essential accomplishment of the art, his pretentions to superiority will scarcely be disputed. Such are the attributes which the sublime genius of Raffaelle created and established in the art, during the short period of his abridged existence; who can venture to ascertain to what point of perfection he might have raised it, if he had been permitted a length of years equal to that of Titian or Michael Angelo?

RAFFAELLINO, DEL GARBO. See GARBO.

RAFFAELLINO, DEL COLLE. This artist was a native of Citta S. Sepolcro, and flourished about the year 1546. He was first a disciple of Raffaelle, but after the death of that master he became the scholar of Giulio Romano, who he assisted in his principal works at Rome, and in the Palazzo del Te, at Mantua. Of his own compositions, the principal are two pictures at Citta di S. Sepoloro, one of which, representing the Resurrection, in the church of S. Rocco, exhibits a grandeur not unworthy of the great school in which he had been educated. The figure of Christ is dignified and majestic, and the terror of the guards of the sepulchre is admirably expressed. The other is in the church of the Conventuali, and represents the Assumption of the Virgin. It is a graceful and impressive composition; and being placed near one of the best pictures of Giorgio Vasari, establishes its merit by its decided superiority.

RAFFAELLINO DA REGGIO. See REGGIO.

RAGGI, PIETRO PAOLO. According to Tassi, this painter was born at Vienna about the year 1650; but his parents removing from thence to Genoa when he was young, he received his first education in the art in that city, though it is not known by whom he was instructed. His picture in the Nunziata del Guastato, at Genoa, representing S. Bonaventura, is in the style of the Caracci, and is mentioned by Ratti as a production of great merit. After visiting Turin and Savona, he established himself at Bergamo, where he painted several pictures for the churches and private collections. In the church of S. Lorenzo is an admired picture of the Annunciation; and in S. Marta, Mary Magdalen taken up into heaven. He also distinguished himself as a painter of landscapes, which he embellished with figures representing pastoral or bacchanalian subjects, which he painted in the style of Benedetto Castiglione and Giulio Carpioni. He died at Bergamo in 1724.

RAGOT, FRANCIS. A French engraver, born at Bagnolet in 1641. He engraved some plates after Simon Vouet and Charles Le Brun; but he is chiefly distinguished for his ability in copying the prints engraved by Bolswert, Pontius, and Vorstermans, after the works of *Rubens* and *Vandyck*. He executed about forty of these copies with such accuracy and precision, that they have been mistaken for the originals by inexperienced collectors. He is also said to have engraved a few portraits.

RAIBOLINI, FRANCESCO, sometimes called FRANCESCO FRANCIA. This artist was born at Bologna in 1450. In the early part of his life he followed the business of a goldsmith and medallist; and Vasari informs us, that some of his coins were equal to those of the celebrated Caradosso of Milan. At what precise period he commenced the study of painting is not known; but he is said to have received his instruction in the art from Marco Zoppo, when he had already reached the age of virility, and in a few years made such progress, that he was able to compete with the ablest painters of Ferrara and Modena. It is probable that he continued the profession of a goldsmith for some years after he began the practice of painting, as we find several of his works in the churches at Bologna, inscribed *Franciscus Francia Aurifex*, particularly a picture of the Crucifixion, with the Virgin, S. Girolamo, and S. Francesco, in the church of the Annunziata, and the altar-piece of the chapel of the noble family of Bentivogli, in S. Giacomo Maggiore, representing the Virgin and Infant, with several saints, which was painted in 1490. His

first style resembled that of Pietro Perugino, in the arrangement of his compositions, the airs of his heads, and the tones of his colouring; and some of his pictures have been ascribed to that master. He afterwards aggrandized his style by studying the works of Andrea Mantegna.

Cavazzoni, who has written a treatise on the pictures at Bologna, would have us to believe that Raffaelle himself had profited by the works of Francia, which enabled him to quit the dry manner he had acquired under Perugino; but it is scarcely necessary to remark, in answer to this assertion, that the juvenile performances of Raffaelle in S. Severo, at Perugia, already surpassed the best productions of Francesco Francia, as well as those of Pietro Perugino. Vasari reports, that Raffaelle having painted his celebrated picture of St. Cecilia, for the church of S. Giovanni in Monte, at Bologna, addressed it, in 1518, to the care of F. Francia, requesting him to correct any defect he might discover in it, previous to its being fixed in the place for which it was intended; and attributes the death of Francia in that year to the mortification and chagrin he felt at the sight of a performance so superior to every thing he had seen. Malvasia detects the falsity of this statement, by proving that he lived several years after that period, and, in 1522, painted his most celebrated picture of St. Sebastian, which became the model of study to the Caracci, and their school. The precise time of his death is not known.

RAIMONDI, Marc Antonio. This eminent engraver was born at Bologna in 1487 or 1488, and is generally known in the art by the name of Marc Antonio. He was instructed in design by Francesco Raibolini, called Francia, and probably learned engraving from a goldsmith, as his first attempts in that art were the embellishments of the silver ornaments worn at the time. One of his earliest engravings on copper was a plate from a picture by Francia, representing Pyramus and Thisbe, dated in 1502. Vasari reports, that on a visit he made to Venice in search of improvement, he met with the set of thirty-six wooden cuts by Albert Durer, representing the Life and Passion of Christ; and was so much pleased with them, that he copied them with great precision on copper, and having affixed the cipher of Albert Durer to them, the prints were sold in Italy as the originals. The deception having reached the ears of Albert, he complained to the senate of the plagiarism, but could only obtain an order that Marc Antonio should not in future put the monogram of Albert Durer on the copies he might afterwards make from his works. It is most probable that Vasari, with his usual inaccuracy, has mistaken the life of our Saviour for the life of the Virgin; as Marc Antonio copied both the sets, from the cuts of Albert Durer, to the latter of which he affixed the mark of Albert, and not to the former, as asserted. Marc Antonio soon afterwards quitted Venice and went to Rome, where his talents were not long unnoticed by Raffaelle, who not only employed him in engraving from his designs, but is said to have traced the outlines himself on the plates, that the correctness of the drawing might be more perfectly preserved. The first plate he engraved from the design of Raffaelle was the Death of Lucretia, which is neatly engraved, but not among his best performances. His next print after that master was the Judgment of Paris, executed in a more bold and spirited style. These were followed by several other plates, which firmly established his reputation; and Raffaelle was so perfectly satisfied with the works of this able artist, that he sent several of them as presents to Albert Durer, to whom they were particularly acceptable.

During the life of Raffaelle, Giulio Romano, from respect for his master, did not

employ the graver of Marc Antonio; but after his death, in 1520, he engaged him to engrave from his designs, and unfortunately for our artist, he was prevailed on to execute the set of indecent subjects for which Aretin composed the verses, which excited the indignation of Pope Clement VII. to such a degree, that he ordered Marc Antonio to be arrested and thrown into prison; and it was with great difficulty the intercession of some of the cardinals, and that of Baccio Bandinelli, procured his liberation. On recovering his liberty, he was desirous of expressing his acknowledgments to Bandinelli for the good offices he had rendered him, and for that purpose he engraved his celebrated print of the Martyrdom of St. Lawrence, after a picture by that painter. In the execution of this fine plate he exerted all his ability, and on its being shown to the Pope, he not only pardoned his offence, but took him under his protection. He was now in full possession of the public esteem, and favoured with the patronage of the great, when he was suddenly deprived of these advantages, by the dreadful sacking of Rome by the Spaniards in 1527, in which he was plundered of all he had acquired, and obliged to fly from Rome, and take refuge at Bologna, where he continued occasionally to engrave, until the year 1539, the date of his last print of the Battle of the Lapithæ, *after Giulio Romano*. He is said by Malvasia to have been assassinated by a Roman nobleman, for having, contrary to his engagement, engraved a second plate from a design by *Raffaelle*, representing the Murder of the Innocents.

Marc Antonio may be regarded as one of the most extraordinary engravers that has appeared in the art. The purity of his outlines, the beautiful character and expression of his heads, and the correct drawing of the extremities, establish his merit as a perfect master of design. In the prints of this eminent artist, which are extremely numerous, great attention should be paid to the different impressions of the plates, which have been greatly retouched and altered, by the different printsellers through whose hands they have passed. The best impressions are without the name of any publisher. After the plates were taken from the stock of Tommaso Barlacchi, they came into the possession of Antonio Salamanca; afterwards they passed through the hands of Antonio Lafreri, from thence to Nicholas van Aelst, and, lastly, became the property of Rossi, or de Rubeis, at which time they were almost worn out. The most complete catalogue of the prints of this great artist, which has hitherto appeared, is that of Baron Heineken, to which we refer the reader for more particular information than can be looked for in a work of this nature. The following is as copious a list of his most esteemed prints as our limit will admit of. Several of his plates are without any mark; on others will be found one of the following ciphers, or the tablet. M. MF. M. MF. .

PORTRAITS.

Aretin, the poet; inscribed *Petrus Aretinus accerimus*, &c.

A Man wrapped in a cloak, seated near a table, and on the left a pallet with colours. Malvasia calls this the portrait of *Raffaelle*.

Charles V. when young; a medallion.

Pope Clement VII.; the same.

SUBJECTS OF THE OLD AND NEW TESTAMENT.

Adam and Eve; *after Raffaelle*. This print has been copied by Mr. Strutt, and is placed as the title to the second volume of his Dictionary of Engravers.

Adam and Eve driven from Paradise; after the painting by *M. Angelo* in the Sistine chapel.

Noah sacrificing after leaving the Ark; *after Raffaelle*.

God appearing to Noah; *after Raffaelle.*
God appearing to Isaac; *after the same.*
Joseph and Potiphar's wife; *after the same.*
David cutting off the Head of Goliah; *after the same.*
David taking up the head of Goliah; *after the same*; very scarce.
The Nativity, or Adoration of the Shepherds; *after Francia.*
The Murder of the Innocents; *after Raffaelle.* He engraved this subject a second time, and has added in the second plate, towards the right of the print, a small pointed tree, resembling a yew tree, called in Italian *la felcetta*, and in French *la fougere*, or *le chicot.* The latter is considered the better print, and it is scarce.
The Holy Family. The Virgin is seated, holding the infant Jesus on her lap, with St. John before him, and St. Joseph appearing behind; *after the same.* This print is usually called *The Virgin with the long thigh.*
The Virgin seated, with St. Elizabeth and St. John, to whom the infant Christ is giving the benediction. A large palm tree is seen in the back-ground, on which account the print is known by the appellation of *The Virgin of the Palm*; *after the same.*
The Virgin seated near a cradle, presenting the infant Jesus to St. Anne. Behind is an old woman with her arms extended, as if in admiration; *after the same*; called *The Virgin of the Cradle.*
The Virgin seated on a chair, embracing the infant Jesus; *after the same.*
The Virgin holding the infant, and reading; *after the same.*
The Holy Family; *after the painting by M. Angelo;* in the Sistine chapel.
The Virgin and infant Jesus, to whom Tobit, accompanied by an Angel, is presenting a fish. On the other side is St. Joseph reading in a book; *after Raffaelle.*
The Virgin in the Clouds, holding the infant Jesus; *after the same.* Agostino Caracci having got possession of this plate, retouched it, and added two beautiful heads of cherubim.
A set of seventeen plates of the Life of the Virgin; copied from the wooden cuts by *Albert Durer*, with the monogram of that artist; and on the last plate the cipher of Marc Antonio.
Thirty-six plates of the Life and Passion of our Saviour, copied in imitation of the wooden cuts by Albert Durer, but without the mark of that master.
Christ seated between two columns, upon the steps, with the Virgin and Mary Magdalen; *after Raffaelle*; called *The Virgin with the Steps.*
Mary Magdalen at the feet of Christ, in the house of Simon the Pharisee; *after the same.*
The Last Supper; *after the same*; called *La piece des pieds.*
The taking down from the Cross; *after the same.*
The dead Christ laid on the Sepulchre, with the Virgin with her arms extended, and in the deepest affliction; *after the same.*
The same composition, in which the Virgin appears younger, and has one of her arms naked, called *The Virgin with the naked arm.*
The dead Christ, with his head on the knees of the Virgin, with the holy women and two of the disciples, with Nicodemus; *after the same.*
Jesus Christ, with a glory, between the Virgin and St. John, and below, St. Paul and St. Catherine; *after the same.* This print is called *The Five Saints.*
The Death of Ananias; *after the same.*
Elymas, the Sorcerer, struck blind; *after the same.*
St. Paul preaching at Athens; *after the same.*

The three last are the subjects of three of the cartoons.

St. Cecilia, with Mary Magdalen, St. Paul, and two other Saints; *after the same.* The best impressions of this plate have a strong shadow on the neck of St. Cecilia, resembling a neck-

lace, on which account it is called *The St. Cecilia with the Necklace.* In the inferior impressions the shadow is more feeble.

The Martyrdom of St. Felicita; *after Raffaelle.*

St. Catherine holding the Palm of Martyrdom; *after Francia.*

St. Catherine and St. Lucia; *after the same.*

St. Martha holding the Palm of Martyrdom; *after the same.*

The Martyrdom of St. Lawrence; called by the Italians, *La graticola di S. Lorenzo; after Baccio Bandinelli.*

A set of thirteen plates of Christ and the Apostles; *after Raffaelle.*

HISTORICAL AND OTHER SUBJECTS.

The four heroes, Curtius, Horatius, Scipio Africanus, and Titus Vespasian; supposed to have been among his first attempts on copper.

The books of the Sibyls put into the tomb of Numa Pompilius; *after Raffaelle.*

The Rape of Helen; *after the same.*

Æneas saving his father Anchises from the burning of Troy, preceded by Ascanius; *after the same.*

Venus appearing to Æneas in the form of a Huntress; *after the same.*

The Death of Dido; *after the same.*

The Death of Lucretia; *after the same.*

The Battle of the Sabre; *after the same.* The same subject was engraved by Agostino Veneziano, called *de Musis.*

SUBJECTS OF THE FABLE.

Three of the Angels of the Farnesina; *after Raffalle*; representing Jupiter caressing Cupid, Cupid and the Graces, and Mercury descending to earth from Olympus.

The Judgment of Paris; *after the same.*

Mars, Venus, and Cupid; *after Montegna.*

Vulcan, Venus, and Cupid; *after Raffaelle.*

Apollo resting on the shepherd Hyacinth, accompanied by Cupid; inscribed 1506. *Ae.* 19.

The Triumph of Galatea; *after the same*; fine. The best impressions are without any name, the worst have the names of Van Aelst and Rossi.

Mount Parnassus; *after the same.*

Hercules strangling Anteus; after a design by some attributed to *Raffaelle*, by others to *M. Angelo.*

The Battle of the Lapithæ; *after Giulio Romano.* 1539.

Pyramus and Thisbe; *after F. Francia,* supposed to be his first engraving on copper.

The two Sibyls; *after Raffaelle.*

Neptune rising from the Sea, to calm the tempest in which Æneas and his companions were shipwrecked. It is surrounded by a border, in which are nine compartments, containing subjects taken from the Æneid.

The Pest, called *Il Morbetto*; *after Raffaelle.*

RAINIERI, Francesco. This artist was born at Mantua about the year 1680. He was a scholar of Giovanni Canti, and painted similar subjects, representing landscapes and battle-pieces. His pictures are little inferior to those of his instructor; if they are less vigorously coloured, his figures are usually better drawn. He died in 1758, aged about 78.

RAMBALDI, Carlo. This painter was born at Bologna in 1680, and was a scholar of Domenico Viani. He painted history with some reputation, and there are several of his pictures in the churches at Bologna, which are not without considerable merit. The most worthy of notice are the death of St. Joseph, in the church of S. Gregorio; the Visitation, in S. Guiseppi; and his picture of St. Francis Xavier, in S. Lucia. He died in 1717, aged 37.

RAMELLI, Padre Felice. According to Orlandi, this artist was born at Asti, in the Piedmontese, in 1666, and was a scholar of Padre Danese Rho. He became a celebrated painter of historical subjects and portraits in miniature, and resided the greater part of his life at Rome, where he became an ecclesiastic, and was made a canon of S. Giovanni Laterano. The King of Sardinia invited him to his court, where he was for some time employed in painting the portraits of the most celebrated painters, many of which he copied from the originals, painted by themselves in the Florentine Gallery. He died in 1740, aged 74.

RAMENGHI, Bartolomeo. See Bagnacavallo.

RAMIREZ, Josef. A Spanish painter, born at Valencia about the year 1626. He was a scholar of Geronimo de Espinosa, and painted history in the style of his master. Palomino mentions as his most esteemed performances his works in the convent of San Phelipe Neri, particularly his picture of Nuestra Sennora de la Luz. He died at Valencia in 1686, aged about 60.

RAMSAY, Allan. This artist was the son of Allan Ramsay, the author of the admired pastoral drama of the Gentle Shepherd, and was born at Edinburgh in 1709. After learning the elements of design he went to Italy, where he was first a scholar of Solimene, and afterwards of Imperiale. He did not, however, long prosecute his studies in historical painting, but devoted himself entirely to portraits. On his return from Italy he established himself for some time at Edinburgh, but afterwards settled in London, where he met with very flattering success. He was introduced by Lord Bute to his present Majesty, then Prince of Wales, whose portrait he twice painted; and on the death of Mr. Shakelton, in 1767, was appointed principal painter to the crown. Without reaching the highest rank in his profession, he painted portraits with considerable reputation. In a pamphlet, entitled, *The present State of the Arts in England,* published in 1755, this gentleman is thus mentioned: "Ramsay is an able painter, who, acknowledging no other guide than nature, brought a rational taste with him from Italy: he showed even in his portraits that just steady spirit which he so agreeably displays in his coversation." He died in 1784, aged about 75.

RANC, John. A French portrait painter, born at Montpellier in 1674. He was a scholar of Hyacinth Rigaud, whose style he followed with considerable success. M. D'Argenville relates the following anecdote respecting this artist, which places, in a whimsical point of view, the mortification which artists practising that branch are too often condemned to experience, from the ignorance and caprice of pretended judges. Having painted the portrait of a gentleman, in which he had exerted all his art; the friends of the party persisted in declaring that it was no way like him. Piqued at their obstinate condem-

nation of his performance, Ranc promised to alter it, and having prevailed on his sitter to co-operate with him in the stratagem, he prepared a similar cloth, and having cut a hole to admit the head, he requested his model to place himself behind the canvas. The critics were sent for to examine the amended portrait, which they persevered in declaring was not yet like him, when the head answered, "You must be mistaken, gentlemen, 'tis I myself." M. de la Motte has introduced this adventure into his fables. In 1724 he was invited to the court of Spain, and was appointed principal painter to the King. He painted the Royal Family, and also the King and Queen of Portugal, and died at Madrid in 1735, aged 61.

RANDA, Antonio. He was a native of Bologna, and was first a scholar of Guido, but afterwards studied under Lucio Massari. He became of sufficient celebrity to be taken under the protection of the Duke of Modena, who appointed him his painter in the year 1614. His works are chiefly to be seen in the churches at Bologna and Ferrara. In the latter city, in the church of S. Stefano, is a picture by him representing S. Filippo Neri, and the great altar-piece of the church of S. Libera is by this master, representing the Virgin Mary, with the infant Saviour and St. Francis.

RANDON, John. By this engraver, who resided at Rome about the year 1710, we have several plates of the antique and modern statues, for the collection published by Rossi; with several other subjects, after *Passebon,* and other masters.

RANSONETTE, Nicholas. A modern French engraver, born at Paris in 1753. He has engraved several fabulous subjects, *after Gabriel de St. Aubin,* and other masters. We have also the following prints by him:

The new Palais-Royal at Paris.
A View of the new Palace of Justice.
The Rival Seducer; *from his own design.*
The Lover revenged; *from the same.*
Cupid and Psyche; *after Raffaelle.*
Italian Amusements; *after Watteau.*

RAOUX, John. A French painter, born at Montpellier in 1677. He was a scholar of Bon Boulongne, and having obtained the prize at the Academy, was sent to Italy with the King's pension. Although his studies were directed to historical painting, and he was on his return from Italy received into the Academy in that character, he afterwards attached himself principally to fancy subjects and portraits. He is said to have been in England, where he was patronised by Sir Andrew Fontaine. His historical works are his picture of Telemachus in the Island of Calipso, which has been engraved by Beauvorlet, and Venus reposing, of which there is a print by J. Daulle. He died at Paris in 1734, aged 57.

RAPHAEL. See Raffaelle.

RATTI, Gio. Agostino. This painter was born at Savona in 1699. He went early in life to Rome, where he frequented the school of Benedetto Luti. He occasionally painted historical subjects, of which the most deserving of notice are his pictures of the

life of St. John the Baptist, in the church of S. Giovanni, at Savona, of which the decollation is much admired. But his principal merit was in painting theatrical decorations and caricatures, in which he discovered great ingenuity and invention, and in that branch nearly equalled the celebrated Ghezzi. He died at Genoa in 1775, aged 76.

RAVENET, Simon Francis. A French engraver, born at Paris in 1706. After practising the art with considerable reputation in his native country, he came to England, and settled in London about the year 1750, and engraved several plates, which justly entitle him to the rank of an eminent artist. He gave both colour and brilliancy to his engravings, and finished them with great precision. He engraved a variety of historical subjects and portraits, among which are the following:

PORTRAITS.

George I.
George II.; *after Mercier.*
Lord Camden; *after Reynolds.*
Alexander Pope, Poet.
James Thomson, Poet.
David Hume, Historian.
Mr. Garrick and Miss Bellamy, in Romeo and Juliet; *after B. Wilson.*

VARIOUS SUBJECTS.

The Emblem of Human Life; *after Titian;* Crozat collection.
Venus and Adonis; *after P. Veronese;* the same.
The Adoration of the Shepherds; *after D. Feti;* the same.
Painting and Design; *after Guido.*
The Virgin, with the infant Jesus sleeping; *after the same.*
Charity; *after Carlo Cignani.*
The Arcadian Shepherds; *after N. Poussin.*
Sophonisba receiving the Nuptial Present; *after L. Giordano.*
The Death of Seneca; *after the same.*
Tobias's Nuptial Night; *after Le Sueur.*
Tobit anointing his Father's Eyes; *after Ag. Caracci.*
The Lord of the Vineyard; *after Rembrandt.*
The Prodigal Son; *after Sal. Rosa.*
Phryne tempting Xenocrates; *after the same.*
The Return of the Prodigal Son; *after Guercino.*
Lucretia deploring her fate; *after Cazali.*
Gunhilda, Empress of Germany, acquitted of a charge of adultery; *after the same.*

He died in 1774, aged 68.

RAVENET, Simon. He was the son of the preceding artist, born in London about the year 1755, and was instructed by his father in the art of engraving. He afterwards visited Paris, where he studied painting for a short time under Francis Boucher. On leaving that master he went to Italy, and settled at Parma, where he undertook the hardy enterprise of engraving, and publishing plates from all the works of *Coreggio,* which were in that city. This arduous undertaking occupied him from 1779 till 1785, in which time he engraved the following prints:

A set of twelve plates of the Cupola of the Cathedral.
A set of plates of the Dome of S. Giovanni.
The Madonna della Scodella.
The Madonna della Scala.
La Santissima Nonziata.
The Madonna Incoronata.
Christ bearing his Cross.
The Descent from the Cross.
The celebrated St. Jerome.
The Martyrdom of St. Placido.

We have also by him the two following prints:

Jupiter and Antiope; *after Rubens.*
Theseus lifting the Stone; *after N. Poussin.*

RAVENNA, Marco da. An eminent Italian engraver, born at Ravenna about the year 1496. The reputation which Marc Antonio Raimondi acquired at Rome, drew many young artists thither, to study under him; and of the number was Marco da Ravenna, who was his disciple at the same time with Agostino de Musis, called Veneziano. Ravenna imitated with precision the bolder style of engraving practised by his master, but was not equally successful when he attempted to follow him in his neatest and most finished works. He handled the graver with more freedom than his fellow student Veneziano, though he was inferior to him in clearness and accuracy. The usual mark of this artist is a cipher, composed of an R. and S. joined together thus, ℛ, which has been the occasion of several mistakes, not only with respect to his works, but with respect to himself, and has led several authors to suppose, that there were two Ravennas, the one named Marco, and the other Silvestro; and they have been confirmed in this opinion by the declaration of Vasari, who tells us, that Marco da Ravignano, for so he writes the name, marked his plates with an M. and an R. which in some few instances he did. Those who do not suppose there were two Ravennas, have imagined that these two letters were designed for Raffaelle Sanzio, and placed upon the plate, to denote that it was taken from a design by that master. This opinion, however, is easily confuted, for the same mark is found on the print of the Murder of the Innocents, after *Baccio Bandinelli,* which, of course, cannot refer to Raffaelle. It should certainly be interpreted *Ravenna,* or, as Vasari writes his name, *Ravignano, sculpsit.* He sometimes marked his plates with an R. without the S. and sometimes with a monogram formed of an M. and an R. thus ℳℛ. The following are his principal prints:

SACRED SUBJECTS.

A set of twelve plates of subjects from the Bible; after the paintings in the Vatican, from the designs of *Raffaelle.*
The Murder of the Innocents; *after Baccio Bandinelli.*
The Transfiguration; *after Raffaelle.*
The Last Supper; *after the same.* The same is engraved by *M. Antonio.*
The Holy Family; *after the same*; engraved also by *M. Antonio;* called *The Virgin with the long thigh.*
The Virgin Mary holding the infant Jesus, seated on a pedestal, with St. Joseph; *after Polidoro di Caravaggio.*

A set of thirteen plates of Christ and the Apostles; *after Raffaelle.* The same were engraved by *M. Antonio.*

St. Michael discomfiting the Evil Spirit; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

The Remembrance of Death; an emblematical subject, in which a figure of Death is represented holding a book, surrounded by several emaciated figures; *after Baccio Bandinelli.* The same subject, with variations, was engraved by *Agostino Veneziano.*

A Bacchanal subject, represented by children; *after Giulio Romano.*

The Rape of Helen; *after Raffaelle.*

Venus quitting Juno and Ceres; *after the same.*

Two plates, the Interview between Scipio and Hannibal, and the Victory of Scipio; *after Giulio Romano.*

The Triumph of Galatea; *after Raffaelle.* Engraved also by *M. Antonio.*

The Assembly of the Gods; *after the same.*

Venus on the water, seated on a shell; *after the same.*

Venus seated under a tree, taking a thorn from her foot, called *The Venus with the Rabbit.*

Polyphemus pursuing Galatea; *after Raffaelle.*

Galatea seated on a shell, flying from Polyphemus; *after the same.*

Jupiter and Antiope; without the name of the painter.

The Laocoon; after the antique statue. To this plate he has affixed his name nearly at length,

MRCUS RAVENAS.

RAVESTEYN, John van. A celebrated portrait painter, born at the Hague about the year 1580. It is not known by whom he was instructed; but he has not been surpassed in the particular branch of the art which he practised, by any of his countrymen, if we except Rembrandt and Vander Helst. Independent of the individual portraits by this painter, which are found in the private collections in Holland, there are two large pictures by him in the hall of the Company of Archers at the Hague, which establish his reputation as one of the ablest artists of the Dutch school. In one of them he has represented the portraits of the officers and principal members of the society, as large as life. The figures, as well as the heads, are correctly drawn and finely coloured. It is dated in 1616. The other represents an assembly of the magistrates of the Hague seated at a table; the figures consisting of twenty-six, are admirably grouped, and the accessories which accompany them are drawn and painted with great spirit and effect. The heads are full of dignity and expression, and the whole exhibits an appearance of truth and nature that have seldom been surpassed. It was painted in 1618. In the town-house is another picture by Ravesteyn, representing the burgomasters in office, in 1636. He must have lived to an advanced age, as he was at the head of the forty-eight artists, who in 1655, presented a petition to be separated as a society from the company of house painters.

RAVESTEYN, Arnold van. This artist was the son of John van Ravesteyn, and was born at the Hague in 1615. He was instructed in the art by his father, and became a reputable painter of portraits. Although his merit in that branch did not equal that of his father, he was considered superior to any other portrait painter of his time, and was chosen chief of the society of artists at the Hague in 1661.

RAVESTEYN, Hubert van. This artist was born at Dort in 1647. It is to be regretted, that his talents were not employed in subjects more worthy of his uncommon ability. His pictures generally represent the interiors of slaughter-houses, butchers'-shops, and objects even more disgusting. He sometimes represented the insides of peasants' kitchens, and stables, which he treated with a captivating intelligence of the chiar-oscuro, and in which every object is designed and touched with infinite nature and effect. Some of his pictures, in point of colour and light and shadow, remind us of the admirable production of his fellow citizen Albert Cuyp.

RAVESTEYN, Nicholas van. This painter was born at Bommel in 1661. He was the son of Henry Ravesteyn, a painter little known, who intended him for one of the learned professions, but his father dying before he had finished his studies, he turned his thoughts to painting, having already been instructed in the rudiments of design. He was first a scholar of William Doudyns, at the Hague, but his genius leading him to portrait painting, he became a disciple of John de Baan, who was at that time in high repute; on leaving that master he established himself in his native town, where he immediately fell into very extensive practice. The principal persons of the neighbourhood sat to him. In 1694 he was invited to the court of Kuilenberg, to paint the portrait of the Prince of Waldeck. He also occasionally painted historical and emblematical subjects, of which M. Descamps particularly notices four pictures representing the four quarters of the world. He died in 1750, aged 89.

RAWLINS, J. This artist is mentioned by Mr. Strutt as an engraver of portraits and frontispieces for books. He flourished about the year 1760.

RAYMOND, John. A French engraver, born at Paris about the year 1695. He executed a few plates with the graver, in a bold, clear style, for the Crozat collection. His drawing is tolerably correct, though formal and stiff; among others, we have the following prints by him:

The Holy Family; a circular plate; *after Raffaelle.*
The Entombing of Christ; *after Taddeo Zuccaro.*
The Miracle of the Manna; *after Romanelli.*

RAZZI, Cavaliere Giovanni Antonio, called Il Sodoma. This painter was born at Vercelli, in the Piedmontese, about the year 1479. According to Vasari, he was instructed in design by Giacomo dalle Fonte, but he chiefly formed his principles by an attentive study of the works of Lionardo da Vinci, whose style is discernible in all his productions. Among his earliest performances were the pictures he painted in 1502, at Monte Oliveto, representing the history of S. Benedetto. He visited Rome in the pontificate of Julius II. and was employed in the Vatican; but his works, with those of several other artists, were defaced, to make way for the frescoes of Raffaelle. He was also engaged by Agostino Chigi to ornament the apartments of the Farnesina, where he painted in fresco some pictures of the History of Alexander of Macedon, of which the most admired is his Marriage with Roxana. Though inferior to Lionardo in the beauty of his heads, and in the elegance and nobleness of his forms, he exhibits much of the breadth of his chiar-oscuro, and nearly equals him in perspective. His best works are

those he painted at Siena, after his return from Rome, in which he evinced the advantage he had derived from his studies in that capital. His picture of the Adoration of the Magi, in the church of S. Agostino, approaches to the dignity and expression of da Vinci. His Flagellation, at the Franciscans, partakes of the grandeur of M. Angelo Buonaroti, and he appears to have imitated the grace and beauty of Raffaelle, in his picture of S. Caterina di Siena, in a chapel in the church of S. Domenico. He died in 1554, aged about 75.

RECCO, Cavaliere Guiseppe. This painter was born at Naples in 1634, and was a scholar of Aniello Falcone. He particularly excelled in painting huntings, dead game, fish, and similar subjects. His pictures are found in the best collections at Naples. He was invited to the court of Madrid, at the time when Luca Giordano flourished there, where his pictures were held in the highest estimation. He died at Naples in 1695, aged 61.

RECLAM, Frederick. This artist was born at Magdeburg in 1734. After learning the rudiments of design in his native country, he went to Paris, where he became a pupil of J. B. Pierre. In 1755, he visited Rome, and after a residence of seven years in that capital, during which time he was occupied in designing the most interesting views, he established himself at Berlin. He painted landscapes and portraits with considerable success, and died in 1774, aged 40. We have the following etchings by him:

A set of eight Views in Italy. 1755.
A Landscape, Morning; *after Moucheron.*
The Companion, Evening; *after Dubois.*
Two Views in the environs of Paris; *from his own designs.*
A View near Rome, with a Waterfall; *the same.*

REDER, Christian. He was born in Saxony in 1656, and, according to Pascoli, visited Rome about the year 1686, the year in which Buda was taken, and acquired considerable reputation by the pictures he painted of the battles between the Christians and Ottomans, which were well composed and touched with great spirit. He died in 1729, aged 43.

REDI, Tommaso. This painter was born at Florence in 1665, and after receiving some instruction in his native city he went to Rome, where he frequented the Academy established in that city by the Grand Duke Cosimo III. which was at that time under the direction of Carlo Maratti and Ciro Ferri. His studies at Rome were prosecuted with considerable success, and on his return to Florence he was employed by the Grand Duke in several works for the Palazzo Pitti. He also painted some pictures for the churches, and other public edifices, and is spoken of as an eminent portrait painter. When the Czar Peter visited Florence, he was particularly struck with the works of Redi, and being desirous of establishing an academy for the promotion of the fine arts at Moscow, made very liberal proposals to that master to prevail on him to undertake the superintendance of it, but his engagements at Florence prevented his accepting the offer. He has the character of being a correct and elegant designer; and his colouring partakes of the suavity of Carlo Maratti. He died at Florence in 1726, aged 61.

REGGIO, Luca da. See Ferrari.

REGILLO, da Pordenone. See Licinio.

REGNARD, Valerian. A French engraver, who flourished at Rome about the year 1630. Among other things, he engraved several of the plates for the collection of prints from the antique statutes, &c. in Justiniani Gallery. He also engraved some plates after the works of *Gio Antonio Lelli, Antonio Pomerance, Agostino Ciampelli, &c.*

REICH, Wendel. According to Professor Christ, this artist was an engraver on wood, and flourished at Lyons about the year 1515, where he published several cuts, marked with a W. and an R. joined together. He does not, however, specify any of them.

REINER, Wenceslaus Laurent. This painter was born at Prague in 1686. His father, Joseph Reiner, was a sculptor of little note, by whom he was instructed in the rudiments of design: but he was more advantaged by the lessons of Peter Brandel, a painter of some reputation. By the assistance of this master, and his studies after nature, he became a painter of some celebrity. His talents were not confined to any particular branch, and he painted with considerable success historical subjects, landscapes and battles. His best productions, however, were landscapes with cattle, and battle-pieces, in which he resembles the works of Peter van Bloemen. His figures and animals are correctly drawn, and touched with great freedom and spirit. His works are chiefly confined to his own country, where they are found in the best collections. He died in 1743, aged 57.

REINSPERGER, J. C. A German painter and engraver, who flourished about the year 1760. He painted portraits, some of which he has engraved in a coarse, heavy style, nearly as large as life, among which are,

The Empress Dowager, Elizabeth Christiana.
Joseph II. Emperor of Germany.
The Archduke Leopold.

He also engraved a plate of a man playing on the lute, after *Bernardo Strozzi*, called *Prete Genovese.*

REITZ, E. This artist was a native of Sweden, and flourished about the year 1700. He engraved several plates of coins and architectural views for a work, entitled, *Suecia Antiqua et Hodierna.*

REMBRANDT, van ryn. The family name of this eminent artist was Gerretz, but he acquired the appellation of Rembrandt van Ryn, from his being the son of a miller, who resided on the banks of the Rhine, between Leyderdorp and Leyden, where he was born in 1606. His father, who was in easy circumstances, was desirous of giving him a classical education, preparatory to his pursuing one of the learned professions. But as the genius of his son led him to drawing rather than the study of the classics, he permitted him to follow the bent of his inclination, and placed him as a disciple with Jacob van Zwaanenburg, at Amsterdam, under whom he studied three years, and his progress in that time was the astonishment of his master. He is said to have afterwards passed

some time with Peter Lastman and Jacob Pinas. But he was indebted for his best improvement to the vivacity of his genius, and his attentive observation of nature. She was the oracle he most consulted, his father's mill was his *attelier*, the peasants which frequented it, his models, and their manners and conversation, the extent of his ideas. He studied the grotesque figure of a Dutch boor, or the rotund contour of the bar-maid of an alehouse, with as much precision as the great artists of Italy have imitated the Apollo of Belvidere, or the Venus of Medicis. These studies were not likely to conduct him to the noble conceptions of Raffaelle, but they were still the road to simplicity and nature, which will always lead to certain popularity. Celebrity, sometimes so difficult to acquire, and which is too often refused to merit, unless accompanied by intrigue, made her way to Rembrandt in the obscurity of his mill, and led him to fortune and to fame. He was employed to paint the portraits of the most distinguished personages at Amsterdam; and he at length established himself in that city, where he was immediately loaded with commissions, and his academy was frequented by students of the first respectability. This change of residence and circumstances did not, however, induce him to take leave of the singularity of his habits. He sought for recreation among the lowest orders of the people, and in the amusements of the *cabaret*. Hence his ideas were not more elevated than in the humble retreat from whence they had originated. He still attached himself to an imitation of the lowest nature, with which it was his pleasure to be surrounded, and the capricious fantasy of his mind supplied the place of the beautiful ideal. In the early part of his life he finished his pictures nearly as highly as those of Gerard Douw, but with a more spirited pencil, and a richer tone of colouring. Such are his pictures of the Boat of St. Peter, formerly in the collection of M. Kinloopen; Esther before Ahasuerus; St. John preaching in the Wilderness, and others. He afterwards adopted a greater breadth of light and shadow, and a more commanding facility of touch. It has been asserted, by Mr. de Piles, that Rembrandt visited Venice about the year 1635 or 1636; but he has probably been led into the error, by having seen some of the prints of that artist with the name of Venice, and the above dates, which was one of the many subterfuges practised by Rembrandt, to enhance the value of his copper-plates. It is satisfactorily ascertained by the Dutch biographers, that he never left Amsterdam after his first settling in that city in 1630. Nor is it likely that he would have quitted so advantageous an establishment, for the purpose of travelling for the improvement of his style; as no painter ever so decidedly set at nought the higher characteristics of the art, which distinguish the Italian school, and of which he only spoke in derision. He had collected a great variety of old armour, sabres, flags, and fantastical vestments, which he ironically exhibited to his disciples as his antiques. He now became the most distinguished and the most employed artist of his country, and was not less celebrated for his extraordinary productions as a painter, than for his ingenious and interesting engravings, which were also held in the highest admiration. He continued to practise his art with the most flattering encouragement and success, until the year 1674, when he died at Amsterdam, aged 68.

Though Rembrandt acquired a distinguished reputation by his historical works, he is more deserving of our admiration as a painter of portraits. In the former, his compositions are ignoble, though full of nature and expression; and though he possessed genius and fire, they were never elevated by sentiment or taste. His untutored mind was divested of the resources of history and the fable, and the whimsicality of his habiliments resembled rather the personages of a masquerade, than the characters appro-

priate to the subject. His figures are remarkable for deformity rather than beauty; and he seems to have courted vulgarity instead of the graces. But the seductive simplicity of his arrangements, the glowing beauty of his colour, and the magic charm of his light and shadow, make us almost lose sight of the mishapen grossness of his forms, and his outrageous invasion of the propriety of costume. Although Rembrandt cannot claim a high rank as a designer, particularly of the naked, his pretensions as a colourist place him among the greatest masters of the art; and in the region of the chiar-oscuro, none will dispute his unrivalled dominion. He perfectly understood the different colours which were friendly or inimical to each other; and in the harmony of his tones, perhaps with the exception of Titian, no painter has equalled him. His portraits are faithful transcripts of his models, which he never attempted to dignify or embellish; but they exhibit so much nature and animation, such truth and force of colouring, that it may be fairly said he has never been surpassed in that particular branch.

Rembrandt van Rhyn holds a distinguished place among the most popular engravers of his country. This extraordinary artist, who owed every thing to nature, has established an epoch in engraving more than any other master. He was the inventor of a process, for which he was indebted entirely to his genius, and which has thrown a charm over his prints that is undescribable. His plates are partly etched, frequently much assisted with the dry point, and occasionally, though rarely, finished with the graver. They evince the most extraordinary facility of hand, and display the most consummate intelligence of the effect of light and shadow. His point, playful and free, sports, if the expression may be allowed, in picturesque disorder, and, by an enchanting negligence, produces, as if by accident, the most surprising effects, which are, however, always regulated by his perfect acquaintance with the principles of the chiar-oscuro. As an engraver, as well as a painter, his most admirable productions are his portraits, which are executed with a *finesse* and expression that are unexampled. For the particular description of the different impressions and variations of his plates, their respective rarity, and consequent value, we cannot do better than refer the collector to the catalogue of his works, first published by Gersaint, at Paris, and P. Yver, at Amsterdam, which was afterwards considerably enlarged by our countryman, Mr. Daulby, and has since been added to in a publication by Adam Bartsch, printed at Vienna, in 1797. Our limits will oblige us to confine our list of his prints to those which are esteemed the most interesting:

PORTRAITS OF REMBRANDT, BY HIMSELF.

Rembrandt, with the mouth open. 1630.
The Busts of Rembrandt and his Wife. 1636.
A Bust of Rembrandt; highly finished. 1638.
His Portrait, with a crayon in his hand.
His Portrait, in a Persian habit. 1654.

There are no less than twenty-seven portraits of Rembrandt by himself.

SUBJECTS OF THE OLD TESTAMENT.

Adam and Eve in Paradise. 1638.
Abraham sending away Hagar. 1637.
Abraham and Isaac. 1645.
Joseph relating his Dream. 1638.

Jacob lamenting the Death of Joseph.
Joseph and Potiphar's Wife. 1634.
The Triumph of Mordecai.
Tobit and the Angel. 1641.

SUBJECTS OF THE NEW TESTAMENT.

The Annunciation to the Shepherds. 1634.
The Adoration of the Shepherds. There are three different impressions of this plate.
The Circumcision; fine.
The Presentation in the Temple. 1630.
The Flight into Egypt. 1658.
Another Flight into Egypt; in the manner of mezzotinto.
The Flight into Egypt; in the style of Elsheimer.
The Holy Family. 1654.
The little Tomb.
The Tribute Money.
Christ driving the Money-changers out of the Temple.
Christ and the Samaritan Woman.
The same subject, with the city of Samaria in the distance. 1634.
The Resurrection of Lazarus. 1642.
The great Resurrection of Lazarus. In the first impressions of this print, which are scarce, the figure running away affrighted is with his head uncovered; in the second, he wears a cap.
Christ healing the Sick; known by the name of *the Hundred Guilders print*.
The great Ecce Homo. 1636.
The Descent from the Cross. 1633.
Christ presented to the People. 1655.
The Crucifixion. 1658.
The Entombing of Christ.
Christ with the Disciples at Emaus. 1634.
The Good Samaritan. In the first impressions of this plate the tail of the horse is white.
St. Peter and St. John at the Gate of the Temple.
The Baptism of the Eunuch. 1641.
The Death of the Virgin. 1639.

DEVOUT SUBJECTS.

The Stoning of Stephen. 1635.
St. Jerome sitting near the trunk of a Tree. 1654.
St. Jerome kneeling. 1634.
St. Jerome writing in a book. 1648.
St. Jerome; an unfinished plate.
St. Francis praying. 1657; very scarce.

VARIOUS SUBJECTS.

The Hour of Death.
Youth surprised by Death. 1639.
The Marriage of Jason and Creusa. 1648.
The Star of the Kings.
A Lion Hunt.
Another Lion Hunt.
The Blind Bagpiper.

The Spanish Gipsy.
The Rat-killer. 1632.
The Goldsmith.
The Pancake Woman. 1635.
The Jewish Synagogue. 1648.
The Corn-cutter.
The Schoolmaster. 1641.
The Mountebank, 1635.
The Travelling Peasants.
The Jew with the high cap. 1639.
The Astrologer.
The Philosopher.
The Persian. 1632.
The Skater.

BEGGARS.

Several small plates of Beggars, men and women; some of which are scarce.
A group of Beggars at the door of a house. 1648.

ACADEMICAL SUBJECTS.

A Student drawing from the model, called the Statue of Pigmalion.
The Bathers. 1631.
The Woman before the Stove. There are four different impressions of this plate.
A Woman with her feet in the water.

LANDSCAPES.

The Bridge of the Burgomaster Six. 1643.
A View of Amsterdam.
The Sportsman.
The three Trees. 1642.
A Landscape, called the Milk Pails.
The Coach Landscape.
View of a Village near the high-road, arched. 1650.
Village with a square Tower, arched. 1650.
A large Landscape, with a Cottage and Barn. 1641.
The companion, a Village is seen in the distance. 1641.
An arched Landscape, with cattle.
An arched Landscape, with an obelisk.
Rembrandt's Father's Mill. 1641.
The Goldweigher's Field. 1651.
A Landscape, with a Cow drinking.

PORTRAITS OF MEN.

An old Man with a large beard,
A Man with a Crucifix and a chain. 1641.
J. Antonides Vander Linden, the Professor of Physic.
Janus Silvius, Minister of Amsterdam.
A young Man meditating, 1637.
Manasseh Ben Israel. 1636.
Doctor Faustus.

Renier Hansloo, Minister of the Anabaptists. 1641.
Clement de Jonge, Printseller. 1651.
Abraham France.
The old Haaring.
The young Haaring. 1655.
John Lutma, Goldsmith. 1656.
John Asselyn, Painter.
Ephraim Bonus, a Jewish physician.
Wtenbogardus; oval. 1635.
John Cornelius Sylvius.
The Banker, or Goldweigher. 1639.
The little Coppenol, the Writing-master.
The great Coppenol. There are impressions of this plate with the back-ground white, or unfinished, which are very scarce.
The Advocate Tolling.
The Burgomaster Six. 1647.

FANCY HEADS OF MEN.

Three Oriental Heads, inscribed *Rembrandt Venetiis.* 1635.
An old Man with a large beard.
An old Man bald headed. 1630.
A young Man, half-length; in profile.
Bust of an old Man, with a square beard and a velvet cap. 1637.
The Turkish Slave.
The Philosopher, with the hour-glass.

PORTRAITS OF WOMEN.

The great Jewish Bride.
The little Jewish Bride. 1638.
Two Portraits of old Women.
A young Woman reading. 1634.
An old Woman with a book. 1634.
An old Woman in an Oriental dress. 1631.
Rembrandt's Mother. 1631.
Rembrandt's Wife.
An old Woman sleeping.
An old Woman with spectacles.

A variety of studies and sketches, some of which are scarce, and executed in a charming style.

REMSHARD, Charles. According to Professor Christ, this engraver resided at Augsbourg in 1700, when he published his dictionary of monograms. He marked his plates with the initials C. R.

RENANTO, J. This artist is mentioned by Mr. Strutt as the engraver of a wooden cut representing the Wise Men's Offering. It is very indifferently executed.

RENARD, J. A French engraver, who resided at Paris about the year 1710. He executed part of the plates for the collection of views of the palace and park at Versailles.

RENARD, Simon de st. André. A French painter and engraver, born at Paris in 1614. He was a scholar of Louis Bobrun, and painted portraits with some success. We have several etchings by this artist, among which are the following:

A set of forty-six plates of the Sculpture, and the Paintings by *C. le Brun*; in the gallery of Apollo in the Louvre.
The Crucifixion; *after the same.*
An Allegorical Subject of Peace; *after the same.*
The infant Jesus holding the Cross; *from his own design.*
Louis XIV. conducted by Fame to the car of Victory; *after the same.*

RENI, Guido. This admired painter was born at Bologna in 1574. He was the son of a professor of music, and had himself made some progress in the study of that science, when he turned his thoughts to painting, as less exposed to the variations of fashion, and the caprices of taste. He became a scholar of Denis Calvart, where his progress was such, that in a few years, his instructor, after slightly retouching his pictures, disposed of them as his own. He continued in the school of Calvart until he had reached his twentieth year, when the great reputation of the Caracci induced him to enter their academy, and he was for some time the favourite disciple of Lodovico. He had already given proof of uncommon ability in some juvenile performances in the Palazzo Bonfigliuoli, when some of the pictures of Michael Angelo Caravaggio found their way to Bologna. The novelty of the style, and the vigorous opposition of his light and shadow, both astonished and pleased. At Bologna, as at Rome, they excited the greatest admiration; and Guido was for some time induced to adopt the singularity of his principles. The applause bestowed on the works of Caravaggio was extremely mortifying to the Caracci. Lodovico, familiarised with the graces of Coreggio, could not witness, without disgust, the praises lavished on productions divested of dignity or grandeur, and whose attractions were chiefly confined to a striking, though unnatural, contrast of the chiar-oscuro. In a conference held on the subject, Annibale Caracci proposed, as the means of putting an end to the popularity of the new style, the adopting one entirely in opposition to it. "To the crudeness and violence of his tones," said Annibale, "I would oppose tenderness and suavity. Instead of darkness and obscurity, I would represent my figures in the open day. Far from avoiding the difficulties of the art, under the disguise of powerful shadows, I would court them, by displaying every part in the clearest light. For the vulgar nature which Caravaggio is content to imitate, I would substitute the most select forms, and the most beautiful ideal." Guido was present at this discourse, and the principles it inculcated made a more lasting impression on his mind, than was perhaps intended by the speaker, and led him eventually to a path which conducted him to an immortal celebrity. It was not long before he carried these principles into practice; but whether from jealousy, or the backwardness frequently shown to acknowledge excellence which has not received the sanction of time, he had no sooner exhibited some pictures painted from the principles furnished him by Annibale, than he had to encounter the most violent animosity from his fellow disciples, and even from the Caracci themselves. They upbraided him with his insolence, in attempting to establish a new system, and aspiring to singularity; and even Lodovico, who had hitherto treated him with the most tender affection, spoke of his new productions with harshness and severity, and at length dismissed him from his academy. The unkindness of Lodovico afflicted him severely; but finding himself thus freed from his

obligations to that master, by the injustice of such a proceeding, he had the less difficulty in offering himself in the character of a competitor.

There are several pictures by Lodovico in the cloister of S. Michele in Bosco, at Bologna, and they are regarded as the finest of his works. For the same church, Guido painted a picture of S. Benedetto in the desert, to whom a number of persons are offering presents. The composition consists of a variety of figures of every age. This production excited universal admiration, the public, astonished at the beauty of the performance, declared Lodovico had found a rival in his scholar; and that painter is said to have had the liberality of adding his applause to that of the popular opinion.

Guido had not yet seen Rome, but his works were not unknown in that capital, and they were highly esteemed. He was invited thither by Guiseppino Cesari, with the intention of producing a rivalship between Guido and Caravaggio. Another inducement was to visit Annibale Caracci, who was then employed on the Farnesian Gallery, for whose great talents he always had the highest respect, and whose unkindness he had forgotten. Albano, his friend and fellow student, accompanied him on his journey. His first production at Rome was the Martyrdom of St. Cecilia, for the church dedicated to that saint. Such was the infatuation then prevalent at Rome, in favour of the works of Caravaggio, that when he obtained the commission from the Cardinal Borghese, to paint a picture of the Crucifixion of St. Peter, he was under the necessity of submitting to the predominant taste, and was obliged to stipulate that it should be painted in the style of that master. Without departing from his engagement, he evinced his superiority over the model he condescended to imitate, by exhibiting in the design and composition of that celebrated picture, a grandeur and dignity to which Caravaggio was totally a stranger. This production is now in the gallery of the Louvre. The flattering encouragement he met with at Rome occasioned him many enemies, the most furious of which was Caravaggio, but the most dangerous was Annibale, as his invectives, repeated and remembered, were calculated to injure with posterity talents to which he was not disposed to do justice. Even Albano became an enemy of Guido, his friend, when he found that, in the public opinion, that friend was his superior. He was chosen by Paul V. to decorate the private chapel of the palace of Monte Cavallo; and the reputation he acquired on that occasion was a new triumph over his adversaries. Being disgusted with the treasurer of the Pope, for some difficulty he had experienced in the payment of his appointments, he left Rome, and returned to Bologna, where he painted his famous picture of the Murder of the Innocents, for the church of S. Domenico; and the repentance of St. Peter, one of his most esteemed works, for the Palazzo Sampieri. These distinguished performances augmented his reputation, and the regret of Paul V. at being deprived of his talents. He employed his legate at Bologna to prevail on him to return to Rome, in which his efforts were not ineffectual. On his arrival, he was received with favour and distinction, and was immediately employed by the Pope in ornamenting his chapel in St. Maria Maggiore. His most celebrated works in the palaces at Rome, are his fresco of the Aurora, in the Palazzo Rospigliosi, which has been admirably engraved by Raphael Morghen; his Fortune, in the gallery of the Campidogli; the Rape of Helen, in the Spada palace; and his Magdalen, in the Barberini collection. After finishing his works in S. Maria Maggiore, he returned to Bologna, where he continued the exercise of his extraordinary abilities, and received so many commissions, from different parts of Italy, that he was under the necessity of refusing many of them. It was at this time that he painted his admired picture of the

Assumption, for the church of S. Ambrogio, at Genoa; regarded as one of his happiest productions; the Purification, for the cathedral at Modena; and his famous St. Michael, for the Cappuccini, at Rome. On sending the picture to the place for which it was destined, he accompanied it with a letter to Sig. Massano, maestro di Casa, to Urban VIII. in which he expresses himself in the following manner: "I wish I had had the wings of an angel, to have ascended into Paradise, and there to have beheld the forms of those beatified spirits, from which I might have copied my Archangel; but not being able to mount so high, it was in vain for me to search for his resemblance here below; so that I was forced to make an introspection into my own mind, and into that idea of beauty, which I have formed in my own imagination."

The exalted faculties of this great artist were degraded by his fatal passion for gaming; and such was the extent of his infatuation, that, though his gains were considerable, he was reduced, by his indulgence of it, to a state of continual indigence; and towards the latter part of his life, to raise funds, of which he was constantly in need, he sent into the world works executed with such negligence and haste, as to be totally unworthy of the character he had established. His distresses at length brought on a fever, of which he died at Bologna in 1642, aged 68.

1574 1612
1642 1648

Guido Reni is regarded as the most distinguished disciple of the Caracci, with the exception of Domenichino. The Italians report of him, that grace and beauty dwelled upon his pencil, to animate his figures. An exquisite touch, a singular facility of execution, great suavity of colour, a general accord, the sweetest harmony, are the distinguishing characteristics of the style of Guido. His design is generally correct; and when it does not entirely satisfy the rigid expectations of the anatomist, he still captivates by the grace and elegance of his contour. If his figures of men occasionally want vigour and strength, those of his women always enchant us by the softness and delicacy of their forms. The airs of his heads are peculiarly impressive, particularly those that are looking upwards; and he appears to have taken this fine expression from the Niobe of the antique. His Madonnas and Magdalens are distinguished by a noble simplicity, which may be said to be peculiar to him, and the correct folding of his drapery does not interfere with the bland graces of their forms. He possessed an extraordinary faculty of being able to express grief, sadness, or terror, without detriment to the beauty of his heads; and it may be truly said of this charming painter,

Illam quicquid agat, quoquo vestigia vertat
Componit furtim, subsequiturque Decor.

TIBUL.

This great artist appears to have been fond of amusing himself with the point, as we have a considerable number of charming etchings by his hand. They are executed with great freedom and boldness, in a very masterly style. They exhibit the same beautiful expression in the heads, and correctness in the design of the extremities, which we admire in his pictures. Simone Cantarini, called Il Pesarese, imitated the etchings of Guido, with such precision, as sometimes to mislead the unwary; but the experienced collector will, without much difficulty, discover their deficiency in that correctness and taste which distinguish the etchings of Guido. He sometimes marked his plates with the initials G. R. and sometimes with the cipher ℭℛ. The following are his principal plates:

PLATES FROM HIS OWN DESIGNS.

The Bust of Pope Paul V. inscribed, *Paulus V. Pont. opt. max.*
The Holy Family, in which the Virgin is seated, with her face towards the infant Christ.
The Virgin, with the infant Jesus sleeping on her breast. He has engraved this subject in three different manners.
The Virgin embracing the Infant Christ, and holding a book in her hand.
The Virgin, and Infant Jesus giving his hand to St. John.
The Holy Family, with two angels scattering flowers. He engraved this subject four times, with variations.
St. Christopher carrying the infant Jesus on his shoulders.
St. Jerome praying in a cave, with a book and a crucifix.
The Virgin seated in the clouds, with St. George, St. Francis, St. Lawrence, and others.

PLATES AFTER VARIOUS MASTERS.

A Glory of Angels; *after Luca Cambiaso.*
The Entombing of Christ; *after Parmigiano.*
The Holy Family, with St. Clara; *after A. Caracci.*
The Virgin suckling the infant Jesus; *after the same.*
The Charity of St. Roch; *after the same.* 1610.

RENOU, Louisa. This lady was born at Paris in 1754. We have by her a few plates engraved after the modern French painters; among which is,

Alexander and his Physician; *after Colin de Vermont.*

RENTER, Bart. This artist is mentioned by Mr. Strutt as the engraver of a spirited and correct etching, representing Christ shown to the Jews by Pilate. It is a small plate, lengthways, inscribed, *Bartt. Renter pictor figur. Manachii.* 1612.

RESANI, Arcangelo. He was born at Rome in 1670, and was a scholar of Gio. Baptista Boncuore. He chiefly excelled in painting animals and huntings. His works were highly esteemed at Siena, Bologna, and Venice. His portrait, with dead game in the back-ground, is in the Florentine Gallery.

RESCHI, Pandolfo. This painter was born at Dantzic in 1643. He went to Italy when he was young, and became one of the ablest scholars of Giacomo Borgognone. He painted battle-pieces with considerable reputation, and imitated with success the landscapes of Salvator Rosa. He also excelled in painting perspective and architectural views, of which there are several in the collections at Florence. He died in 1699, aged 56.

RESTOUT, John. A French painter, born at Rouen in 1692. He studied at Paris, under Jouvenet, who was his uncle, and followed with considerable success the style of that master. If he was unequal to his instructor, he was at least the painter of his time who approached nearest to him in merit. He was a member of the Academy at Paris, and painted for his picture of reception Arethusa flying into the arms of Diana to escape from the pursuit of Alpheus. His principal works at Paris are the Death of Ananias, and the Pool of Bethseda, in the church of St. Martin des Champs, and the ceiling of the library of St. Genevieve. He died at Paris in 1768, aged 76.

REVERDINUS, C. An Italian engraver, who flourished about the year 1570. He was probably a disciple of Æneas Vico, as he has imitated his style of engraving with great exactness. His figures are, however, very indifferently drawn, and his plates have little to recommend them, except their neatness. According to Florent le Comte, he engraved several obscene subjects, which have probably been destroyed. He sometimes marked his plates with the monogram . Among others, we have the following prints by him, apparently from his own designs:

Moses striking the Rock.
The Wise Mens' Offering.
A small Frieze, representing a Bacchanalian subject; marked with his name. 1564.
Venus coming to Vulcan for the arms of Æneas; marked also with his name, and dated 1602.

REUVEN, Peter. This artist was born at Leyden in 1650, but studied at Antwerp in the school of Jacob Jordaens. He painted history and allegorical subjects, and was employed to design the triumphal arches for the reception of William III. at the Hague, by which he acquired some celebrity; and he was afterwards engaged to ornament some of the principal apartments in the palace at Loo, in which he showed a fertile invention, and great facility of execution. One of his best performances was a ceiling in the hotel of M. de la Court Vandervoort, at Leyden; it is an ingenious composition, and the colouring possesses all the brilliancy which is found in the productions of the best painters of the Flemish school. He died in 1718, aged 68.

REYN, John de. Mr. Pilkington has been led into an error respecting this artist by M. d'Argenville, and calls him Lang Jan, the appellation which belongs to John Bockhorst. He was born at Dunkirk about the year 1610, and went when he was young to Antwerp, where he became a scholar of Vandyck. Such was his progress under that master, that he was invited by him to accompany him to England, where he continued to assist him as a coadjutor, until the death of his illustrious instructor. He afterwards established himself in his native town, where he met with very flattering encouragement, and painted several admirable pictures for the churches, and was much employed as a portrait painter. "If the works of de Reyn," says M. Descamps, "are not more universally known, it is because the greater part of his pictures are mistaken for those of Vandyck." His pictures exhibit the same correctness of design, the same purity and delicacy of colouring, and the same facility and animation in his touch. His compositions are ingenious and copious, and his conduct of the light and shadow masterly and effective. His principal works in the churches at Dunkirk are the Death of the four Royal Martyrs, in the church of St. Eloi; and the Baptism of Totila, in the church of the English convent. There are many of his portraits in the private collections, which are little inferior to those of Vandyck. The principal altar-piece in the parochial church of St. Martin, at Bergues St. Vinox, near Dunkirk, is by this master, representing Herodias bringing the Head of St. John to Herod. He died in 1678, aged 68.

REYNA, Francisco de. This Spanish painter was a native of Seville, and was a disciple of Francisco de Herrera, the elder. He had given proof of most promising talents, in a picture of the Blessed Spirits, in the church of All Saints, at Seville, when he died, in the bloom of life, in 1659.

REYNOLDS, Sir Joshua. This illustrious artist, the great luminary of the English school, was born at Plympton, in Devonshire, the 16th of July, 1723. He was the son of the Reverend Samuel Reynolds, the master of the grammar school of that town, by whom he was for some time instructed in the classics, with the intention of being brought up to the practice of physic. It has been erroneously stated, that he was intended by his father for the church, and that he took a degree in one of the universities with that view. This mistake, probably, was occasioned by his having, at a later period of his life, received an honorary degree of doctor of civil law, in the university of Oxford. His inclination for the art, of which he afterwards became so eminent a professor, discovered itself at an early age, in his attempting to copy the prints he occasionally met with in his father's books; and he found a fund of materials for imitation in Jacob Catt's Emblems, a copy of which had been brought by his great grandmother from Holland. Before he had completed his eighth year, he met with a copy of the Jesuit's Perspective, which he read with avidity and delight; and Mr. Malone informs us, that he made himself so completely master of it, that he never afterwards had occasion to study any other treatise on that subject. He soon afterwards exemplified the knowledge he had acquired by his perusal of that book, by a drawing he made of the school at Plympton, according to the rules it established, and it was done with such precision, that it excited his father's astonishment. From these attempts he next proceeded to draw likenesses of the friends and relations of his family, with a success beyond his expectation. The admiration he excited, and the applause he obtained by these juvenile efforts, naturally strengthened the propensity he had shown for the art; but what confirmed him in his attachment was the perusal of Richardson's Theory of Painting, which at this time came into his hands, in which the enthusiastic raptures bestowed on that great painter Raffaelle, so animated and inflamed his mind, that he considered him the most illustrious character that had appeared in ancient or modern times, a notion in which he loved to indulge all the rest of his life. His father was at length induced to permit him to gratify this growing propensity, and in 1740, when he was seventeen years of age, he was sent to London, and placed under the tuition of Mr. Hudson, who was then the most eminent portrait painter of his time. Such was the rapidity of his progress under this barren source of instruction, that when he had not been more than two years with Hudson, he painted the portrait of an elderly female servant of the family, in which he discovered a taste so superior to that of his contemporaries, that even the self-sufficiency of his instructor discovered an ability which excited no little jealousy and alarm, that in his pupil he would probably encounter a most formidable rival. This apprehension was increased, when the portrait just mentioned having been seen in his master's gallery, obtained so decided a preference, that he sought every opportunity of rendering Mr. Reynolds's situation unpleasant, and he left him in 1743, and returned to Devonshire, where he pursued the practice of portrait painting; and in the course of three years, not only gained employment, but improvement, and painted many portraits in a style much superior to the artists of that time. He established himself at Plymouth Dock, where he met with encouragement beyond his expectation; and in a letter to his father, informed him, with some exultation, that he had painted the portrait of the greatest man in the place, the Commissioner of the Plymouth Dock Yard. It was at this time that he became known to Lord Mount Edgecumbe, who warmly patronised him, and not only employed him, but recommended him to Captain, afterwards Lord Keppell, who, being appointed to the Mediterranean station, requested Mr.

Reynolds to accompany him thither; an invitation so flattering to his prospects, which would give him an opportunity of visiting Italy, could not fail of being peculiarly agreeable to a young artist of his sensibility. He sailed from Plymouth the 11th of May, 1749, and on his arrival at Leghorn proceeded to Rome. Of his particular practice and habit of study in the great temple of the arts, the most particular account is furnished us by the late publication of the Memoirs of Sir Joshua Reynolds by Mr. Northcote, who was his pupil, and had the best opportunity of being acquainted with them.

His time was most diligently and judiciously employed. He contemplated, with unwearied attention, the various beauties which marked the styles of the different ages. He sought for truth, taste, and beauty, at the fountain head. It was with no common eye, that he beheld the productions of the great masters. He copied and sketched in the Vatican such parts of the works of Raffaelle and Michael Angelo, as he thought would be most conducive to his future excellence; and by his well directed study, acquired, whilst he contemplated the best works of the best masters, that grace of thinking to which he was principally indebted for his subsequent reputation. Of his feelings when he was first shown the works of Raffaelle in the Vatican, Sir Joshua has given us the following ingenuous account.

"It has frequently happened," says this great painter, "as I was informed by the keeper of the Vatican, that many of those whom he had conducted through the various apartments of that edifice, when about to be dismissed, have asked for the works of Raffaelle, and would not believe that they had already passed through the rooms where they are preserved, so little impression had those performances made on them. One of the first painters now in France once told me, that this circumstance happened to himself, though he now looks upon Raffaelle with that veneration which he deserves from all painters and lovers of the art. I remember very well my own disappointment when I first visited the Vatican, but on confessing my feelings to a brother-student, of whose ingenuousness I had a high opinion, he acknowledged that the works of Raffaelle had the same effect upon him, or rather that they did not produce the effect which he expected. This was a great relief to my mind, and on inquiring further of other students, I found that those persons only who from natural imbecility appeared to be incapable of ever relishing those divine performances, made pretensions to instantaneous raptures on first beholding them. In justice to myself, however, I must add, that though disappointed and mortified at not finding myself enraptured with the works of this great master, I did not for a moment conceive or suppose that the name of Raffaelle, and those admirable paintings in particular, owed their reputation to the ignorance and prejudice of mankind; on the contrary, my not relishing them as I was conscious I ought to have done, was one of the most humiliating circumstances that ever happened to me. I found myself in the midst of works executed upon principles with which I was unacquainted: I felt my ignorance, and stood abashed. All the indigested notions of painting which I had brought with me from England, where the art was in the lowest state it had ever been in, (it could not indeed be lower) were to be totally done away with, and eradicated from my mind. It was necessary, as it is expressed on a very solemn occasion, that I should become as *a little child*. Notwithstanding my disappointment, I proceeded to copy some of those excellent works. I viewed them again and again; I even affected to feel their merit, and to admire them more than I really did. In a short time, a new taste and new perceptions began to dawn upon me, and I was convinced that I had originally formed a false opinion of the perfection of the art, and

that this great painter was well entitled to the high rank which he holds in the estimation of the world. The truth is, that if these works had really been what I expected, they would have contained beauties superficial and alluring, but by no means such as would have entitled them to the great reputation which they have so long and so justly obtained.

" Having since that period frequently revolved this subject in my mind, I am now clearly of opinion, that a relish for the higher excellencies of the art is an acquired taste, which no man ever possessed without long cultivation, and great labour and attention. On such occasions as that which I have mentioned, we are often ashamed of our apparent dulness; as if it were to be expected that our minds, like tinder, should instantly catch fire from the divine spark of Raffaelle's genius. I flatter myself that now it would be so, and that I have a just and lively perception of his great powers; but let it be always remembered, that the excellence of his style is not on the surface, but lies deep, and at first view is seen but mistily. It is the florid style which strikes at once, and captivates the eye for a time, without ever satisfying the judgment. Nor does painting in this respect differ from other arts. A just poetical taste, and the acquisition of a nice discriminative musical ear, are equally the work of time. Even the eye, however perfect in itself, is often unable to distinguish between the brilliancy of two diamonds, though the experienced jeweller will be amazed at its blindness, not considering that there was a time when he himself could not have been able to pronounce which of the two was the most perfect, and that his own power of discrimination was acquired by slow and imperceptible degrees.

" The man of true genius, instead of spending all his hours, as many artists do while they are at Rome, in measuring statues and copying pictures, soon begins to think for himself, and endeavours to do something like what he sees. I consider general copying," he adds, " as a delusive kind of industry; the student satisfies himself with the appearance of doing something; he falls into the dangerous habit of imitating, without selecting, and of labouring, without any determinate object; as it requires no effort of the mind, he sleeps over his work, and those powers of invention and disposition, which ought particularly to be called out and put in action, lie torpid, and lose their energy, for want of exercise. How incapable of producing any thing of their own those are who have spent their time in making finished copies, is an observation well known to all who are conversant with our art."

He appears to have very rarely copied the whole of a picture by any master, except the St. Michael, by Guido; and a small copy of the school of Athens, after Raffaelle. He rather employed his time in examining, and fixing in his mind, their peculiar and characteristic excellencies; and was more intenton aspiring to their conceptions, than on imitating their particular handling.

On leaving Rome, he visited the other cities of Italy, and passed two months at Florence, where he painted some portraits; and during a residence of about six weeks at Venice, he paid a particular attention to the works of the great masters of colouring; and in his 39th note on Du Fresnoy's Poem, he describes an ingenious experiment he practised, to find out their management of their lights and shadows.

Mr. Reynolds had now been absent from England about three years, when he began to think of returning home, and arrived in London in October 1752. He resided for some years after his arrival from Italy in Newport Street, and it was not long before his great talents attracted public attention. He soon afterwards painted a whole length portrait of his friend and patron, Admiral Keppell, in which he exhibited such powers,

that he was universally acknowledged to be at the head of his profession, and the greatest painter that England had seen since Vandyck. The whole interval between the time of Charles I. and the conclusion of the reign of George II. though distinguished by the performances of Sir Peter Lely, Riley, and Sir Godfrey Kneller, seemed to be annihilated, and the only question was, whether the new painter or Vandyck was the more excellent.

It has been observed, that the art of painting was at that time in England at the lowest state that it had ever been. This impoverishment has been justly attributed to the rapacity of Sir Godfrey Kneller, who, the better to enable him to wade through the flood of business with which he was surrounded, struck out a slight broad manner of marking his portraits, which gave him little trouble, though it satisfied his employers. For several years previous to the period we are now speaking of, the portrait painters were satisfied with producing as exact a likeness as they could; but they appear to have entirely neglected to give, or were incapable of giving, that interesting air of history to portraiture in which Reynolds was so eminently successful. Instead of confining himself to mere likenesses, in which however he was eminently happy, he dived, as it were, into the mind, habits, and manner of those who sat to him, and accordingly the majority of his portraits are so appropriated and characteristic, that the many illustrious persons whom he has delineated, will be almost as well known to posterity, as if they had seen and conversed with them. With the possession of such faculties, and endowed with more than usual industry and perseverance, it is not to be wondered at that the success of Mr. Reynolds was rapid and distinguished, and that he continued to rise in reputation and in excellence, during a brilliant career of upwards of thirty years.

Soon after his return from Italy, he had formed an intimacy with Dr. Johnson, which continued uninterrupted to the time of the death of that celebrated writer; and it was to his connexion with him, that we are indebted for Mr. Reynolds's first literary productions, in three Essays on Painting, which appeared in the Idler in 1759. He was now in the zenith of his fame, when the Royal Academy was instituted, in 1768, and as he unquestionably held the first rank in his profession, he was nominated their President, and the King soon afterwards bestowed on him the honour of knighthood. Although it was no part of the prescribed duty of the distinguished situation to which he was appointed, to read lectures to the Academy, Sir Joshua's zeal for the prosperity of the institution, led him, from the most praiseworthy motive, to impose this important task upon himself, for reasons which he has assigned, in the most delicate manner, in his fifteenth discourse. "In the honourable rank of professors, I have not presumed to class myself, though in the discourses which I have had the honour of delivering from this place, while in one respect I may be considered as a volunteer, in another view it seems as if I was involuntarily pressed into this service. If prizes were to be given, it appeared not only proper, but almost indispensably necessary, that something should be said by the President on the delivery of those prizes; and the President, for his own credit, would wish to say something more than mere words of compliment, which, by being frequently repeated, would soon become flat and uninteresting, and by being uttered to many, would at last become a distinction to none: I thought, therefore, if I were to preface this compliment with some instructive observations on the art, when we crowned merit in the artists whom we rewarded, I might do something to animate and guide them in their future attempts." To this laudable consideration, the world was indebted for the admirable discourses delivered by Sir Joshua, between the

opening of the Academy on the 2d of January, 1769, and the 10th of December, 1790, when he took his leave. "A work, as his briographer justly observes, "containing such a body of just criticism on an extremely difficult subject, clothed in such perspicuous, elegant, and nervous language, that it is no exaggerated panegyric to assert, that it will last as long as the English tongue, and contribute, not less than the productions of his pencil, to render his name immortal." Soon after the publication of the first edition of the works of Sir Joshua, a report was attempted to be circulated, that the discourses delivered by him to the Academy, were not written by himself, but by his friend Doctor Johnson. This not meeting with a ready belief, it was attempted, after the death of Mr. Burke, to be established, that they were written by that eminent genius. In a note to the second edition, the editor has thought proper to notice these flagitious attacks on the literary reputation of our great artist, by the following satisfactory refutation of them. "Such insinuations, however agreeable to the envious and malignant, who may give them a temporary currency, can have but little weight with the judicious and ingenuous part of mankind, and therefore, in general, merit only silent contempt. But that Mr. Burke was the author of all such parts of these discourses *as do not relate to painting and sculpture,* (what these are, the discoverer of this pretended secret has not informed us) has lately been so peremptorily asserted, and so particular an appeal has been made on this occasion to their editor, that I think it my duty to refute this injurious calumny, lest posterity should be deceived and misled by the minuteness of uncontradicted misrepresentation, delivered to the world with all the confidence of truth. Fortunately, I am able to give a more decisive testimony on this subject, than could reasonably be expected from any one man concerning the writings of another."

"To the question then, whether I have not found among my late friend's papers several of his discourses in the hand-writing of Mr. Burke, or of some other *unnamed* person, I answer, that I never saw any one of his discourses in the hand-writing of that illustrious statesman, or of any other person whatsoever, except Sir Joshua Reynolds: and, secondly, I say, that I am as firmly persuaded that the whole body of these admirable works was composed by Sir Joshua Reynolds, as I am certain at this moment I am employing my pen in vindication of his fame. I do not mean to assert, that he did not avail himself of the judgment of his critical friends, to render them as perfect as he could; or that he was above receiving from them that species of literary assistance which every candid literary man is willing to receive, and which even that transcendent genius, Mr. Burke, in some instances did not disdain to accept. Of the early discourses, therefore, I have no doubt that some were submitted to Dr. Johnson and some to Mr. Burke, for their examination and revision; and probably each of those persons suggested to their author some minute verbal improvements. Four of the latter discourses, in his own hand-writing, and warm from the brain, the author did me the honour to submit to my perusal, and with great freedom I suggested to him some verbal alterations, and some new arrangements in each of them, which he very readily adopted. Of one, I well remember, he gave me the general outline, in conversation, as we returned together from an excursion to the country, and before it was yet committed to paper. He soon afterwards composed that Discourse, conformably to the plan which he had crayoned out, and sent it to me for such remarks on the language of it as should occur to me. When he wrote his last discoure I was not in London; and that discourse, I know, was submitted to the critical examination of another friend, and that friend was not Mr. Burke. Such was the mighty aid that our author received from those whom

he honoured with his confidence and esteem. Let this plain tale, therefore, for ever seal up the lips of those who have presumed most unjustly to sully and depreciate the literary reputation of a man, who is acknowledged by the unanimous voice of his contemporaries, to have been a signal ornament of the age in which he lived; who was not less profound in the theory than excellent in the practice of his art; and whose admirable works, of each kind, will transmit his name with unfading lustre to the latest posterity."

To this clear and satisfactory refutation of these scandalous attempts, it may be proper to add the convincing testimony of Mr. Northcote, at that time a pupil and inmate of Sir Joshua, which will unquestionably convince the most sceptical. "I can only say, that at the period when it was expected he should have composed them, I have heard him walking at intervals in his room, as if in meditation, till one or two o'clock in the morning; and I have on the following morning, at an early hour, seen the papers on the subject of his art, which had been written the preceding night. I have had the rude manuscript from himself in his own handwriting, in order to make a fair copy from it for him to read in public. I have seen the manuscript also when it had been revised by Dr. Johnson, who has some times altered it to a wrong meaning, from his total ignorance of the subject and of art; but never saw the marks of Burke's pen on any of the manuscripts."

To the success of the Academy, and the improvement of art, Sir Joshua contributed not less by the splendid works with which he embellished its exhibitions, than by the learned and judicious principles inculcated by his lectures. From the opening of the first exhibition in 1769, until the year 1790, inclusive, he sent no less than two hundred and forty-four pictures to the various exhibitions. The constant engagements of his profession through his active life, did not permit him to make many excursions from the metropolis; nor was he at all attached to the amusements of a country life. In 1780, he completed his design for the great window in the New College chapel at Oxford. In seven compartments in the lower range of the composition, he has represented the emblematical figures of the four cardinal and the three christian virtues, of Temperance, Fortitude, Justice, Prudence, Faith, Hope, and Charity. Each figure is accompanied by its appropriate attribute, and they are all single figures, except the centre one, where Charity is represented by an admirable group. Above this is represented, on a grand scale, the Nativity, a composition of thirteen figures, in which, as in the Notte of Coreggio, the light emanates from the infant Saviour.

In 1781, Sir Joshua, in company with his friend Mr. Metcalfe, made a tour to the Netherlands and Holland, for the purpose of visiting the best productions of the Flemish and Dutch schools; and on his return wrote a very interesting account of their journey, with excellent critical observations on the various pictures they met with in the churches and private collections, together with a character of Rubens, drawn with the hand of a great master. Soon after his return from this tour, he remarked to his companion, Mr. Metcalfe, that he thought his own pictures seemed to want force; and the portraits which he painted after that period were observed to have still more animation, power, and brilliancy of colouring, than had appeared in his former works. In consequence of the suppression of some of the convents in Flanders, in 1783, by the Emperor Joseph II. Sir Joshua again visited Brussels and Antwerp, where he purchased several pictures by the most eminent Flemish painters.

In 1782, Mr. Mason published his translation of Du Fresnoy's Art of Painting, with very ample and ingenious annotations by Sir Joshua Reynolds, which, together with the poem, were published with his other works by Mr. Malone. Upon the death of

Mr. Ramsay, in 1784, he was appointed principal painter in ordinary to the King. In the exhibition of this year, Sir Joshua had a pre-eminence of pictures, among which was his celebrated portrait of Mrs. Siddons as the Tragic Muse, the Fortune-Teller, and others.

Sir Joshua soon afterwards received a commission from the Empress Catherine of Russia, to paint an historical picture, leaving him at liberty to choose the subject, and fix the size and price; and in consequence of his time being much occupied by this undertaking, he did not exhibit any historical piece or fancy subject in the year 1786. On this occasion, the subject he made choice of was the infant Hercules strangling the Serpent, probably in allusion to the difficulties the Empress had to encounter in the civilization of her vast empire, from the state of barbarism in which she found it, when she first filled the imperial throne. If the composition of this picture could not be compared with some of the works of the great artists who had preceded him, in respect to colour and effect, it was one of the finest productions of the art. The group in the middle of the picture, which receives the principal light, is exquisitely beautiful. On the arrival of the picture at Petersburg the Empress wrote a letter to Count Woronzow, her ambassador at the court of London, accompanying it with a gold box, with a basso-relievo of her imperial majesty in the lid, set with diamonds, inclosing a note, written with her own hand, containing these words: *Pour le Chevalier Reynolds, en temoignage du contentment que J'ai ressentie à la lecture de ses excellens discours sur la peinture,* which were presented to Sir Joshua by the Count, with a copy of the Empress's letter to his excellency, which was as follows: "I have read, and I may say, with the greatest avidity, those discourses pronounced at the Royal Academy of London, by Sir Joshua Reynolds, which that illustrious artist sent to me, with his large picture. In both productions one may trace a most elevated genius. I recommend you to give my thanks to Sir Joshua, and to remit him the box I send as a testimony of the great satisfaction the perusal of his discourses has given me, and which I look upon as perhaps the best work that ever was wrote on the subject."

When Alderman Boydell projected the plan of his magnificent edition of Shakspeare, embellished with plates from the works of English painters, Sir Joshua undertook three pictures, the Death of Cardinal Beaufort, Macbeth with the Witches in the cauldron scene, and Puck, or Robin Goodfellow. In the first, he may be said to have united the colouring of Titian with the chiar-oscuro of Rembrandt; and the last, in point of fanciful expression and animation, is unparalleled, and is one of the happiest efforts of Sir Joshua's pencil. Notwithstanding his constant application to his art, Sir Joshua enjoyed an almost uninterrupted state of good health until 1782, when he experienced a slight shock of what was apprehended to be a paralytic affection, for which he visited Bath, and returned in a short time perfectly recovered. He did not experience any other infirmity until the year 1789, when he found his sight so much affected, whilst painting the portrait of the present Marchioness of Hertford, that he found it difficult to finish it, and in a few months afterwards, in spite of the most skilful aid, he was entirely deprived of the sight of his left eye. Under the apprehension of the total loss of sight, he, with much difficulty, determined to paint no more. A resolution to relinquish for ever a favourite pursuit, which had been so long to him a source of amusement, as well as reputation, must have cost him infinite concern. For some time, however, he preserved his spirits, and partook of the society of his numerous friends with his usual complacency, until the latter part of the year 1791, when he felt some painful symptoms,

under which his spirits sunk, and he considered them as the signs of approaching dissolution. During this period of affliction, his friends were willing to suppose that his spirits were unnecessarily depressed, and that his malady was in a great degree imaginary. But after lingering under a painful illness of about three months, which he bore with great fortitude and resignation, and which a little time before his death was discovered to be a diseased liver, he expired on the 23d of February, 1792. On Saturday, the 3rd of March following, the remains of Sir Joshua Reynolds, after lying in state at the Royal Academy, were interred in the crypt of St. Paul's, near the tomb of Sir Christopher Wren, the architect of that superb edifice. The funeral was conducted with all the honours that could be bestowed upon exalted genius by an admiring and enlightened nation.

To the extraordinary ability of Sir Joshua as a portrait painter, his friend Dr. Johnson pays the following tribute: "Genius," says that learned writer, "is chiefly exerted in historical pictures, and the art of the painter of portraits is often lost in the obscurity of his subject. But it is in painting as in life, what is greatest is not always best. I should grieve to see Reynolds transfer to heroes and to goddesses, to empty splendour, and to airy fiction, that art, which is now employed in diffusing friendship, in renewing tenderness, in quickening the affections of the absent, and continuing the presence of the dead." To the dignity and truth of Titian, he added the force of Rembrandt, and the purity of Vandyck. The airs and attitudes of his portraits are distinguished by elegance and grace, and, as Mr. Northcote justly observes, "no painter ever gave, so completely as himself, that captivating charm which accompanies and denotes the Cynthia of the minute." Above all things, he excelled in colour and harmony of effect. In his historical pictures, though he is occasionally deficient in design, and defective in composition, he always exhibits an extraordinary breadth, a feeling and taste peculiar to himself, and frequently an admirable expression. We cannot close this account of the great founder of the British school better, than by adding the following character of him as a man and an artist, which was written by his illustrious friend Mr. Burke, a few hours after the melancholy event of his death.

"His illness was long, but borne with a mild and cheerful fortitude, without the least mixture of any thing irritable or querulous, agreeably to the placid and even tenour of his whole life. He had, from the beginning of his malady, a distinct view of his dissolution, and he contemplated it with that entire composure, which nothing but the innocence, integrity, and usefulness of his life, and an unaffected submission to the will of Providence, could bestow. In this situation, he had every consolation from family tenderness which his own kindness had indeed well deserved.

"Sir Joshua Reynolds was, on very many accounts, one of the most memorable men of his time. He was the first Englishman who added the praise of the elegant arts to the other glories of his country. In taste, in grace, in facility, in happy invention, and in the richness and harmony of colouring, he was equal to the great masters of the renowned ages. In portrait he went beyond them; for he communicated to that description of the art, in which English artists are the most engaged, a variety, a fancy, and a dignity, derived from the highest branches, which even those who professed them in a superior manner, did not always preserve, when they delineated individual nature. His portraits remind the spectator of the invention of history, and the amenity of landscape. In painting portraits, he appeared not to be raised upon that platform but to descend

to it from a higher sphere. His paintings illustrate his lessons, and his lessons seem to be derived from his paintings.

"He possessed the theory as perfectly as the practice of his art. To be such a painter he was a profound and penetrating philosopher.

"In full affluence of foreign and domestic fame, admired by the expert in art, and by the learned in science; courted by the great, caressed by sovereign powers, and celebrated by distinguished poets, his native humility, modesty, and candour, never forsook him, even on surprise or provocation; nor was the least degree of arrogance or assumption visible to the most scrutinizing eye, in any part of his conduct or discourse.

"His talents of every kind, powerful from nature, and not meanly cultivated by letters, his social virtues, in all the relations and all the habitudes of life, rendered him the centre of a very great and unparalleled variety of agreeable societies, which will be dissipated by his death. He had too much merit not to excite some jealousy, too much innocence, to provoke any enmity."

"The loss of no man of his time can be felt with more sincere, general, and unmixed sorrow."

"HAIL! AND FAREWELL!"

REYNOSO, DON ANTONIO GARCIA. A Spanish painter, born at Cabra, in Andalusia, in 1623. He studied under Sebastian Martinez, an artist of some eminence at Jaen. He painted history and landscapes; and there are several of his works noticed by Palomino, particularly an altar-piece in the church of the Capuchins, at Andujar, representing the Trinity, with several saints. There are also some of his pictures in the churches and private collections at Cordova, in which city he died in 1677, aged 54.

RHELINGER, WELSER. This artist was a native of Germany. According to Papillon, he executed a hundred and twenty wooden cuts, for a German book, entitled, *Patricium Stirpium Augustanarum Vindelicum, et earundem sodalitatis insignia.* The principal figures are all represented on horseback, completely armed, with the arms of their respective families on their shields.

RIBALTA, FRANCISCO. A Spanish painter, born at Castellon de la Plana, in the kingdom of Valencia, in 1551. In some of his pictures he appears to have formed his style by studying the works of Juan Bautista Juanes, which are in the churches at Valencia. He is said to have afterwards travelled to Italy, where he resided some years. One of his best performances is an altar-piece in the church of the Patriarch, at Valencia, representing the Last Supper. He made copies from the pictures by *Sebastiano del Piombo,* which are in the royal collection at Madrid, three of which are in the convent of the Carmelites, in that city. He died at Valencia in 1628, aged 77.

RIBALTA, JUAN. He was the son of Francisco Ribalta, born at Valencia in 1597. At the age of eighteen he gave proof of extraordinary ability, in a picture he painted of the Crucifixion, and would have probably become one of the most distinguished painters of his country, but he died young.

RIBERA, GUISEPPE, called LO SPAGNOLETTO. See SPAGNOLETTO.

RICCHI, Pietro, called Il Lucchese. According to Baldinucci, this painter was born at Lucca in 1606, and was first a scholar of Passignano, but afterwards studied under Guido Reni. He imitated the graceful forms of the latter, though his colouring resembles that of Passignano. In the church of St. Francesco, at Lucca, are two altar-pieces, which evince the fertility of his invention, and his readiness of hand. He also painted several pictures for the churches at Udine, in which city he died in 1675, aged 69.

RICCHIEDEO, Marco. He was born at Brescia, but it is not said in what year, nor under whom he studied. He was, however, a very reputable painter of history. In the church of St. Thomas, at Brescia, there is a fine picture by this master, representing the Incredulity of that Saint.

RICCI, Antonio. See Barbalunga.

RICCI, Camillo. This painter was born at Ferrara in 1580, and was the most celebrated disciple of Ippolito Scarsella, called Lo Scarcellino. Such was his progress under that able instructor, that Baruffaldi reports, that Scarcellino not only declared that he surpassed his master, but that if Camillo had preceded him in the art, he would have chosen him for his instructor. His style so nearly approaches to that of Ippolito, that the most experienced eye may be mistaken in their works. If he exhibits less freedom and breadth, he has perhaps surpassed him in the tenderness of his carnations and the general harmony of his colouring. The churches of Ferrara abound with his works, of which Barotti gives a particular account in his *Pitture di Ferrara*. His most admired productions are his pictures of S. Vincenzo e S. Margherita, in the cathedral; the Annunciation, in Spirito Santo; and his celebrated ceiling in the church of S. Niccolo, representing, in eighty-four compartments, the life and miracles of that saint. He died at Ferrara in 1618, aged 38.

RICCI, Giovanni Batista, called da Novarra. This painter was born at Novarra in 1545. He went to Rome when young, and became a scholar and imitator of Raffaellino da Reggio. According to Baglione, he was employed by Sistus V. in the palace of St. John of Lateran, and in the library of the Vatican. He was afterwards appointed by that pontiff superintendant of the paintings he had directed in the palace of Monte Cavallo. He was also much employed in the pontificate of Clement VIII. Of his own productions in the public edifices of Rome, the following are the most considerable: In the nave of the church of S. Maria Maggiore, he painted in fresco the Visitation, the Ascension, and the Assumption of the Virgin; in S. Marcello, a series of frescoes of the Life of the Virgin, and the Passion of our Saviour; but his most admired work is in S. Giovanni Laterano, representing the Consecration of that Basilica by S. Silvestro. This artist is mentioned in the Abecedario by Orlandi, as an engraver, but he does not specify any of his works. He died in 1620, aged 75.

RICCI, Sebastiano. He was born at Belluno, in the Venetian state, in 1659, and was placed when he was young under the tuition of Federigo Cervelli, at Venice, with whom he studied till he was twenty years of age. On leaving that master he went to Bologna, where he resided a short time, and was taken under the protection of the Duke of

Parma, who employed him for some time at Piacenza, and sent him to Rome for the purpose of improvement. On the death of his patron he left Rome, and visited Florence, Modena, and Parma, contemplating the works of the great masters of the Lombard school. He was soon afterwards invited to the court of Vienna by the King of the Romans, where he was employed in decorating the imperial palace of Schoenbrun. On his return to Venice from Germany, his nephew, Marco Ricci, who was at that time in London, encouraged him to visit England, in the reign of Queen Anne, and he met with the most flattering encouragement. He painted the chapel at Bulstrode, for the Duke of Portland; and with that inconsistency frequently found in the works of the Venetian painters, in the altar-piece, representing the Last Supper, he has introduced his own portrait, in a modern habit. The hall of Burlington House, and some of the ceilings, were painted by this master. He also painted the altar-piece of the chapel of Chelsea College. During a residence of ten years in this country, he executed several other considerable works for the mansions of the nobility, and is said to have left England in disgust, on finding that it was determined that Sir James Thornhill should paint the cupola of St. Paul's. He possessed a similar talent to that which is recorded of Luca Giordano, of being able to imitate the style of the great masters who had preceded him, with a precision which sometimes deceived even the intelligent. His picture of the Apostles adoring the Sacrament, in the church of S. Giustina, at Padua, is painted in imitation of the cupola of S. Giovanni, at Parma, by Coreggio; and his S. Gregorio, in S. Alessandro, at Bergamo, reminds us of the works of Guercino at Bologna. But his most successful imitations were those of the works of Paolo Veronese, many of which he disposed of as original pictures, and is said to have once deceived the French painter La Fosse, who avenged himself for the imposition, by the following sarcastic rebuke. "For the future," said he, "take my advice, paint nothing but Paul Veronese's, and no more Ricci's." Sebastiano Ricci possessed a fertile invention, and a commanding facility of execution. Although his design is not scrupulously correct, the forms of his figures are graceful, and his colouring, though sometimes feeble and cold, is often silvery and agreeable. Like most painters of decorations, he consulted his imagination more than nature, and frequently discovers the repetition and the weakness of a mannerist. He died at Venice in 1734, aged 75.

RICCI, Marco. He was the nephew of Sebastiano Ricci, and was born at Belluno in 1680. After receiving his first instruction in the art from his uncle, he visited Rome, where he was for some years occupied in designing the most picturesque views in the vicinity of that city, and the most remarkable vestiges of ancient architecture. From these designs he painted perpective views, which were greatly admired. In 1710 he came to England, and his talents soon excited the public attention. He was much employed in painting landscapes, with ruins and architecture, both in oil and distemper; and his works are still found in many of the principal collections. He died at Venice in 1730, aged 50. M. Ricci has etched several plates from his own designs, consisting of views and landscapes, with ruins and figures, of which the most deserving notice is a set of twenty-three prints, entitled, *Varia Marci Ricci Pictoris præstantissimi experimenta ab ipsomet auctore inventa, delineata atque incisa, et a me Carolo Orsolini Veneto incisore in unum collecta, &c.* Anno 1730, Venetiis.

RICCIARELLI, Daniele. See Volterra.

RICCIO, Domenico, called Brusasorci. This painter was born at Verona in 1494. According to Ridolfi, he was a disciple of Giovanni Francesco Caroto; but Lanzi ranks him as a scholar of Niccolo Giolfino. His greatest improvement was, however, derived from an attentive study of the works of Giorgione and Titian, at Venice. His picture of S. Rocco, in the church of the Padri Agostiniani at Verona, is entirely in the style of the latter, as well as some pictures of fabulous subjects in the private collections. His genius did not confine itself to the style of any individual master; and his works at Mantua partake of the depth of colouring of Giorgione, and of the graceful design of Parmigiano. His picture of Phaeton, in the Ducal palace, though somewhat damaged by time, still charms by the ingenuity of the composition, the harmony of the colour, and the admirable fore-shortening. His greatest merit was in fresco painting, and in the many admirable works with which he embellished the public edifices and palaces, he united the erudition of the poet to the talents of a great painter. Of his historical works, the chef d'œuvre was the Cavalcade of Clement VIII. and Charles V. on their entry into Bologna, in a saloon in the Casa Ridolfi, a grand and copious composition, which is spoken of by Lanzi in terms of the highest praise. He died in 1567, aged 73.

RICCIO, Felice, called Brusasorci the younger. He was the son of the preceding artist, born at Verona about the year 1550, and was first instructed by his father. On the death of Domenico Riccio, when he was in his seventeenth year, he continued his studies at Florence, under Jacopo Ligozzi, and brought back with him to Verona a correct and elegant design. He painted several pictures for the private collections at Verona, of Holy Families and Madonnas, with angels, which were admired for a graceful air of the heads, and a beautiful expression. He was, however, capable of greater powers when the subject required them. Such is his picture of the Forge of Vulcan with the Cyclops, in the collection of the Conte Gazzola, which is designed in the best style of the Florentine school, and vigorously coloured. There are some altar-pieces by him in the churches at Verona, of which the most admired is his picture of S. Elena, in the church dedicated to that saint. He died in 1605, aged 55.

RICCIOLINO, Michelangiolo. This artist was born at Rome in 1654, and is noticed by Abate Titi, who mentions some of his works in the public places at Rome, particularly in the church of S. Lorenzo in piscibus, and a ceiling, in S. Maria in Campitelli. His portrait, painted by himself, is in the Florentine Gallery. He died at Rome in 1715, aged 61.

RICHARDSON, Jonathan. This eminent portrait painter was born about the year 1665. His father dying when he was only five years of age, his mother married a second husband, and he was, contrary to his inclination, articled by his father-in-law to a scrivener; but as his master died in the sixth year of his apprenticeship, he indulged an inclination he had long felt for painting, and became a pupil of John Riley, under whom he studied four years. Having made sufficient progress in the art to offer himself to the public attention, he married the niece of his instructor, and established himself as a portrait painter. Though Sir Godfrey Kneller and Dahl were then in great reputation, Mr. Richardson possessed sufficient merit to secure a share of the public favour during their lives, and after their death he was considered at the head of his profession. He continued in possession of considerable employment for many years, and was enabled to

retire from business long before his death, which happened the 28th of May, 1745, when he was upwards of eighty years of age. He left one son and four daughters, one of whom was married to Mr. Hudson, his pupil.

Mr. Richardson published the following works on art: 1. "The Theory of Painting." 2. "The Connoisseur, an Essay on the whole Art of Criticism, as it relates to Painting." And 3. "An Account of some of the Statues, Bas-reliefs, Drawings, and Pictures, in Italy, &c. with remarks by Mr. Richardson, sen. and jun." The son made the journey, and from his notes, letters, and observations, they both, at his return, compiled this valuable work. In 1734 they also published "Explanatory Notes and Remarks on Milton's Paradise Lost, with the Life of the Author, and a Discourse on the Poem." The father having said, in an apology for being little conversant in the classics, "that he had looked into them through his son," Hogarth, whom a quibble could furnish with wit, drew the father peeping through a telescope, with which the son was perforated, at a Virgil above on a shelf.

For the following character of Richardson, we are indebted to the noble author of the Anecdotes. "Jonathan Richardson was undoubtedly one of the best English painters of a head that had appeared in this country. There is strength, roundness, and boldness in his colouring; but his men want dignity, and his women grace. The good sense of the nation is characterised in his portraits. You see he lived in an age when neither enthusiasm nor servility were predominant: yet with a pencil so firm, possessed of a numerous and excellent collection of drawings, full of the theory, and profound in reflections on his art, he drew nothing well below the head, and was void of imagination. His attitudes, draperies, and backgrounds, are totally insipid and unmeaning; so ill did he apply to his own practice the sagacious rules and hints he bestowed on others. Though he wrote with fire and judgment, his paintings owed little to either. No man dived deeper into the inexhaustible stores of Raffaelle, or was more smitten with the native lustre of Vandyck. Yet though capable of tasting the elevation of the one, and the elegance of the other, he could never contrive to see with their eyes when he was to copy nature himself. One wonders that he could comment on their works so well, and imitate them so little." Mr. Richardson has etched a few portraits; among which are,

His own Portrait.
Alexander Pope, Esq.; two plates, one of them a profile.
John Milton.
Dr. Mead.

RICHER, P. According to Florent le Comte, this artist, in conjunction with Francis Chaveau, engraved eleven plates of philosophical tables by Louis Lesclaches.

RICHIERI, Antonio. This artist was a native of Ferrara, and was brought up in the school of Giovanni Lanfranco. According to Passeri, he followed that master to Naples and Rome, and painted some frescoes at the Teatini from the designs of Lanfranco. He is said to have etched some plates from the designs of his master. Mr. Strutt calls him *A. Richer*.

RICHMANS. See Ryckmans.

RICHTER, Christian. He was a native of Stockholm, and came to England in 1702, where he painted portraits both in oil and in miniature; chiefly studying the works of Michael Dahl, from which he learned a strong manner of colouring. In the latter part of his life he applied to enamelling, but died before he had made much progress in that branch, in 1732, aged about 50.

RICKE, Bernard de. He was born at Courtray, about the year 1520. It is not known by whom he was instructed, but he was an eminent painter of history. In the church of St. Martin, at Courtray, there are two pictures by this master, one of which is much esteemed, representing Christ bearing his Cross; the other is the Decollation of St. Matthew. He afterwards fixed his residence at Antwerp, and was received into the academy there in 1561.

RIDINGER, John Elias. According to Huber, this artist was born at Ulm, in Suabia, in 1695, and received his instruction in the art from Christopher Resch. He established himself at Augsbourg, where he became an eminent designer and painter of animals and huntings. His works as a painter are few, and are little known, except in his own country; but in his numerous etchings, from his own designs, he discovers an ability which has seldom been surpassed. His compositions are ingenious and animated, and he has given to each animal its peculiar character and attitude with surprising expression and exactness. The pardonable partiality of his countryman and biographer, Mr. Fuessli, does not hesitate to assert, that though "he has perhaps been excelled by Rubens, in the ideal grandeur of the lion, he has far surpassed him, and the rest of his predecessors, in the wide extent of his powers over every species of the brute creation." The just value of this eulogy, the unbiassed judgment of the public will have little difficulty in ascertaining. The number of his prints is very considerable, and there is a great inequality in his works. The following are among the most esteemed:

A set of twelve plates of the Creation.
A set of Heads of Wolves and Foxes.
Four plates of Boar-huntings.
A set of sixteen plates representing the mode of hunting different animals in Germany, with inscriptions in German and French.
Eighteen plates of Horsemanship.
Thirteen plates of various Wild Beasts.
A Lion-hunting; *after Rubens;* for the Dresden Gallery.

RIDOLFI, Claudio. He was born at Verona in 1560, and was for some time a scholar of Dario Pozzo, a painter of little celebrity; but he afterwards entered the school of Paolo Veronese. As Venice was at that time the residence of a great number of eminent artists, he went to Rome in search of employment. Not meeting with the success he expected in that capital, he visited Urbino, where the works of Federigo Baroccio were then held in the highest estimation. He formed an intimacy with that distinguished artist, and with the advantage of his instruction and advice, he acquired an amenity of style, and a graceful expression in the airs of his heads, by which his works were afterwards distinguished. He resided several years at Corinaldo, in the marquisate of Ancona, where he painted many pictures for the churches of that town and its vicinity, which, in colouring, might vie with the ablest of the Venetian painters, and in elegance

and correctness of design, remind us of the great masters of the Roman school. Of his works at Urbino, the most esteemed are the Birth of St. John the Baptist, in S. Lucia; and the Presentation in the Temple, in Spirito Santo. At Rimini, is a fine picture by this master, representing the taking down from the Cross. He also painted portraits, in which he united dignity and character with a perfect resemblance. He died in 1644, aged 84.

RIDOLFI, Cavaliere Carlo. This painter was born at Vicenza in 1602. He was instructed in the art by Antonio Vassilacchi, called l'Aliense, but afterwards studied the works of the best masters at Verona and Vicenza. Little is known of his works as a painter, and Lanzi mentions, as his most esteemed performance, the Visitation of the Virgin to St. Elizabeth, in the church of the Ognisanti at Venice. He also painted portraits and easel pictures for private collections. He is more distinguished as a writer on art than as a painter, and was the author of the lives of the Venetian painters, in two volumes, published at Venice in 1648, entitled *Le Maraviglie dell' arte, ovvero le Vite deg l'illustri pittori Veneti, e dello Stato.* He died in 1660, aged 58.

RIDOLFI, Pietro. An Italian engraver, who flourished about the year 1710. Mr. Strutt notices a frontispiece engraved by this artist, from a design by *C. N. Lamparel,* affixed to a volume, containing views of ancient and modern Rome, published at Venice in 1716. It is executed in a style resembling that of Cornelius Bloemart, though very inferior.

RIEDEL, John Anthony. A German designer and engraver, born at Prague in 1732. He was keeper of the Dresden Gallery, and has engraved several plates from the pictures in that celebrated collection, in which he has imitated the style of Rembrandt, among which are the following:

The Virgin and infant Christ; *after Baroccio.*
The Seven Sacraments; *after Gio. Maria Crespi.*
A Portrait of Rembrandt; *after a picture by himself.*
A Warrior, with a cap and feather; *after the same.*
A Portrait of a Lady holding a Letter; *after Vandyck.*

RIETSCHOOF, John Klaasze. He was born at Hoorn in 1652, and was a scholar of Ludolf Backhuysen, under whose tuition he became an eminent artist, and painted sea-pieces and storms so much in the style of his instructor, that his pictures were sometimes mistaken for those of Backhuysen. He particularly excelled in painting tempests and hurricanes, which he represented with the most impressive fidelity. His calms are not without considerable merit, and bear some resemblance to the works of William Vandervelde. The pictures of Rietschoof are little known in this country, and are chiefly confined to Holland, where they are justly esteemed. He died in 1719, aged 67.

RIETSCHOOF, Henry. He was the son of the preceding artist, born at Hoorn in 1678, and was instructed in the art by his father. He painted similar subjects to those of the elder Rietschoof; and though his pictures cannot be said to equal them, they possess sufficient merit to find a place in the collections of his country.

RIGAUD, Hyacinth. A French painter, born at Perpignan in 1659. He was the son of Matthias Rigaud, an artist of little note, from whom he received his first instruction in the elements of design. His father dying when he was very young, he was placed under the care of a portrait painter of no great celebrity, at Montpellier, under whom he continued till he had reached his eighteenth year, when he established himself in the city of Lyons, where he met with very flattering encouragement. In 1681 he went to Paris, for the purpose of studying historical painting, and in the following year obtained the prize at the Academy. By the advice of Charles le Brun, who discovered in him a decided talent for portrait painting, he abandoned his project of visiting Italy, and applied himself particularly to that department. Having seen some portraits by Vandyck at Paris, he was so much struck with the admirable style of that painter, that he ever afterwards made him the model of his imitation. The success of Rigaud as a portrait painter was most brilliant. He frequently painted the portrait of Louis XIV. and those of the principal nobility of the court, and many of the most illustrious personages in Europe. In 1700 he became a member of the Academy at Paris, and presented them with a fine portrait of the sculptor Desjardins, as his picture of reception. He painted a few historical works, among which is a picture of St. Andrew, in the hall of the Academy; and a Nativity, which is engraved by Drevet.

Hyacinth Rigaud is considered one of the ablest portrait painters of the French school. His heads are full of character and expression, his colouring more chaste than is usual in the artists of his country, and his touch is bold and free. He had the misfortune of being obliged to encounter the unpicturesque habiliments, and the enormous perukes worn at his time, and his works would undoubtedly have possessed a stronger claim to our admiration, if he had been permitted to delineate nature, without such preposterous disguises. Some of his portraits have been finely engraved by the eminent artists of his country, among which are those of Bossuet, Bishop of Meaux, by Drevet; and his own portrait, by Gerard Edelinck. He died in 1745, aged 89.

RIGAUD, John. He was a relation of the preceding artist, and was born at Paris about the year 1700. He painted landscapes and views, which, if we may judge by his prints, must have possessed considerable merit. He appears to have passed some time in England, as he has etched some views in the environs of London. We have several plates by him, executed in a spirited and masterly style, and the figures are correctly and neatly drawn. The following are his principal prints:

A pair of Views of Marseilles, at the time of the plague in 1720.
A set of six Views of the Chateau and Gardens of Marly.
The Garden of the Tuilleries.
A View of the Chateau of the Luxembourg.
A View of Hampton Court.
St. James's Park.
Greenwich Park.
Greenwich Hospital.
A set of six Landscapes, with figures,
A set of six Views in France, with rural amusements.
Twelve marine subjects.

He had a son, John Baptist Rigaud, who engraved a plate of a view of the Palais Bourbon, after a design by his father.

RIGHETTI, Mario. This painter was born at Bologna about the year 1590, and was a scholar of Lucio Massari. He painted several pictures for the churches of his native city, which are noticed in *Le pitture di Bologna,* of which the most deserving attention are the following: The Archangel Michael, in the church of S. Guglielmo; Christ appearing to Magdalen, in S. Giacomo Maggiore; the Adoration of the Magi, in S. Agnese; and the Nativity, in S. Lucia.

RILEY, John. This artist was born in London in 1646, and received instructions from Isaac Fuller and Gerard Zoust. He was little noticed till after the death of Sir Peter Lely, though he is considered by the noble author of the Anecdotes as one of the best native painters that had then flourished in England. His talents were obscured by the fame, rather than the merit, of Sir Godfrey Kneller, and have been since depressed by being confounded with Lely, an honour, unfortunate for his reputation. He painted several portraits, particularly that of Lord Keeper North, at Wroxton, which would have done credit to either Lely or Kneller. Riley was modest, humble, and of an amiable character, and was easily disgusted with his own works. With a quarter of Kneller's vanity, he might have persuaded the world that he was a great painter. Charles II. sat to him, but almost intimidated the modest artist from pursuing a profession so proper for him, by what perhaps he considered as a *jeu d'esprit.* Looking at the picture, he cried, "Is this like me? then, od's fish, I am an ugly fellow." James II. and his queen also sat to him, as did their successors, William and Mary, who appointed him their painter. He died in 1691, aged 45.

RILEY, Charles Reuben. He was born at London about the year 1752, and having shown a disposition for the art, was placed under the tuition of Mr. Mortimer. In 1778 he obtained the gold medal at the Royal Academy, for the best painting in oil; the subject was the Sacrifice of Iphigenia. He was recommended by his instructor to the patronage of the Duke of Richmond, and was employed in the decorations at Goodwood. He afterwards went to Ireland, on a similar employment for the embellishment of the mansion of Mr. Conelly. His principal employment afterwards was in making designs for booksellers, in which he displayed both fancy and taste, with considerable facility. He was of a feeble constitution, probably occasioned by the deformed construction of his body, and died in 1798, about 46 years of age.

RIMINALDI, Orazio. This painter was born at Pisa in 1598, and was first a scholar of Aurelio Lomi, but afterwards studied at Rome under Orazio Lomi, called Gentileschi. During a residence of some years at Rome, he studied with attention the works of the great masters, and the beauties of the antique, and on his return to Pisa distinguished himself as one of the most promising artists of his time. He followed, in the early part of his life, the principles of M. Angelo Caravaggio, which he soon after abandoned for the more graceful and expressive style of Domenichino. He painted several pictures for the churches in that city, one of which, the Martyrdom of St. Cecilia, has since been placed in the Florentine Gallery. In the cathedral are two scripture subjects by him, representing the Brazen Serpent, and Sampson destroying the Philistines. His last work was his admired picture of the Assumption of the Virgin, which he did not live to finish. To the great regret of the lovers of painting, this able artist was cut off in the

commencement of a flattering career by the plague, which visited the Florentine state in 1630, at the age of thirty-two.

RINCON, Antonio del. This painter was born at Guadalaxara, in 1446, and may be considered as the father of the Spanish school. He studied at Rome, and on his return to Spain was taken into the service of Ferdinand the Catholic, who appointed him his painter, bestowed on him the order of Santiago, and made him groom of his chamber. Among the few of his works that remain, are the altar-piece in the church of Robledo de Chabela, a town in the archbishopric of Toledo; and two portraits of Ferdinand and Isabella, in the church of San Juan de los Reyes, at Toledo. Several of his works perished in the fire that destroyed the palace of the Pardo, in 1608. He died in 1500, aged 54.

RINGGLI, Gothard. This artist is mentioned in Fuessli's Lives of the Swiss Painters. He was born at Zuric in 1575, but it is not said by whom he was instructed, nor is any thing known of the circumstances of his early life. He was employed by the magistracy of Berne to paint some large pictures relative to the history of that city, which his biographer commends for the ingenuity of the composition, and the correctness of the design. He is said to have etched some plates from his own designs, in a bold free style, which he marked with a cipher composed of the letters G. R.

RIPOSO, Felice. See Ficherelli.

RISVENNO, Giuseffo. A Spanish painter, born at Granada about the year 1640. He was a scholar of Alonso Cano, under whom he studied both painting and sculpture. He painted history with some reputation; and there are several of his works in the churches of his native city, of which the most considerable is the cupola of the Carthusians. He died at Granada in 1721, aged about 81.

RIVALZ, Anthony. This artist was born at Toulouse in 1667. He was the son of John Peter Rivalz, a painter and architect of some celebrity, by whom he was instructed in the rudiments of the art, and afterwards visited Paris, where he did not remain long, but went to Rome, in search of improvement. During his residence in that capital he was the successful candidate for the prize given by the Academy of St. Luke, in a picture representing the Fall of the Rebel Angels. After studying the works of the best masters, he returned to Toulouse, where he passed the remainder of his life. He possessed an extraordinary talent for copying the works of the most celebrated Italian masters with surprising precision. As he resided at so great a distance from the metropolis, few of his works are to be met with at Paris. His pictures are chiefly confined to the public edifices and private collections at Toulouse, where he died in 1735, aged 68. He left a great number of drawings, which are executed with great freedom, in a style resembling that of Raymond de la Fage. We have a few spirited etchings by this artist, among which are the following:

The Martyrdom of St. Symphorianus.
An allegorical subject of Vice driven away by Truth, as the enemy of the Arts and Sciences; in memory of *N. Poussin.*
Four plates of allegorical subjects for a treatise on painting, by *Dupuy du Grez.*

RIVALZ, Bartholomew. He was the nephew and pupil of the preceding artist, born at Toulouse in 1724. We have by him a few etchings, among which are the following:

The Fall of the Rebel Angels; *after Ant. Rivalz.*
Judith and Holofernes; *after the same.*
Joseph and Potiphar's Wife; *after the same.*
The Death of Mary Magdalen; *after Benedetto Luti.*

RIVAROLA, Alfonso, called Il Chenda. This painter was born at Ferrara in 1607, and was the most distinguished scholar of Carlo Bononi. On the death of that maser he was engaged to finish the picture of the Marriage of the Virgin, in the church of S. Maria del Vado. There are several pictures of his own composition in the churches at Ferrara, which do honour to the school in which he was educated. Such are his Baptism of St. Agostino, in the church dedicated to that saint, which he has embellished with magnificent architecture; the Resurrection, at the Teatini; the Brazen Serpent, in S. Niccolo; and the Martyrdom of S. Caterina, in S. Guglielmo. This promising young artist had acquired a distinguished reputation among the ablest artists of the Ferrarese school, when he died at the premature age of 33, in 1640.

RIVERDITI, Marcantonio. According to Lanzi, this painter was a native of Alessandria della Paglia, but received his education in the art at Bologna, where he painted some pictures for the churches, in which he imitated the style of Guido Reni. He also painted portraits with considerable success. Of his historical works, the most worthy of notice are his pictures of the Conception, in the church of the Padri Camaldolesi; and S. Francesco di Paola, in S. Maria de Foscherari. He died at Bologna in 1744.

ROBATTO, Giovanni Stefano. This painter was born at Savona in 1649, and studied at Rome in the school of Carlo Maratti. He for some time painted history with considerable reputation, and was employed for some of the churches at Genoa. One of his most esteemed works is St. Francis receiving the Stigmata, at the Cappucini. He afterwards degraded his talent by a fatal passion for gaming; and his latter performances are the productions of negligence and dispatch. He died in 1733, aged 84.

ROBERT, Nicholas. This artist was born at Orleans in 1610. He excelled in painting animals, insects, and plants, in miniature, and was employed by Gaston, Duke of Orleans, in painting the most curious beasts and birds in the royal menagerie, which are preserved in the King's library at Paris. We have also several etchings by him of similar subjects, and a set of six plates of Vases, from the designs of *Charmeton.*

ROBERT, A. According to Basan, this artist was a pupil of J. C. le Blond, by whom we have some prints in colour, which possess considerable merit.

ROBERT, Huber. A French painter of architectural views and perspective. He was born at Paris in 1741; and after learning the rudiments of design in his native city, he went to Rome, where he passed several years, and made very accurate designs from the remains of ancient Architecture. On his return to Paris, he was made a member of the Academy, and his pictures were held in high estimation. We have several spirited

etchings by this artist, among which is a set of ten Views, with buildings, entitled *Les Soirées de Rome.*

ROBERT, Paul Pontius Anthony. A French painter and engraver, born at Paris about the year 1680. He was a scholar of Peter James Cazes, and afterwards studied in Italy. On his return to Paris he painted an altar-piece for the church of the Capuchins, representing the Martyrdom of St. Fidelis, which is esteemed his principal work as a painter. He etched several of the subjects, which were executed in chiar-oscuro by Nicholas le Sueur, for the Crozat collection.

ROBERTS, James. An English engraver, born in Devonshire in 1725. He engraved several landscapes and views from the pictures of Richard Wilson, George Barret, Smith of Chichester, and others.

ROBETTA. According to Huber, this old engraver was born at Florence about the year 1460. He followed the profession of a goldsmith, and engraved a few plates in the rude and uncouth style practised in Italy before the time of Marc Antonio Raimondi. His prints are very scarce, and have little more than their rarity to recommend them. He sometimes signed them with his name at length, on a tablet, and sometimes with the letters R. B. T. A. The following are by him, and are apparently from his own designs.

Adam and Eve; a middle-sized upright plate.
The Wisemen's Offering; the same.
The Resurrection of Christ; the same.
The Golden Age; a large upright plate.

ROBINS, William. An English engraver in mezzotinto, who flourished about the year 1730, by whom we have a few portraits; among others that of

William Warren, LL.D.; *after Heims.*

ROBINSON, R. The name of this artist is affixed to some portraits in mezzotinto, among which are the following:

Charles I.; *after Vandyck.*
Charles II.
James II.
Thomas White, Bishop of Peterborough.
Sir James Worsley, Knight.

ROBUSTI. See Tintoretto.

ROCHERS, Stephen des. A French engraver, who resided at Paris about the year 1710. He imitated the style of P. Drevet, and was probably his pupil. Among other prints, he engraved a numerous set of small portraits of illustrious personages. They are but indifferently executed.

ROCHFORD, P. de. This artist was a native of France, and flourished about the year 1720. He engraved several of the plates for the large folio collection of *Views of the Palace and Gardens of Versailles,* published by P. Menant. He also engraved some

prints from the pictures of John Baptist Santerre, and other painters. He resided some time in Portugal, where he died.

ROCHIENNE, P. A French engraver on wood, who, according to Papillion, flourished about the year 1551. In conjunction with J. Ferlato, he executed a set of wooden cuts for the New Testament, in Latin, published in 1551. They are said to be very indifferent performances.

ROCQUE, J. This artist was probably a native of France, but he chiefly resided in England, where he engraved some plates of landscapes and views, from his own designs. Among others, we have by him two large plates representing views of Wanstead House, in Essex.

RODE, Christian Bernard. He was born at Berlin in 1725, and having learned the rudiments of the art in his native city, he went to Paris, where he studied some time under Charles Vanloo and John Restout. He afterwards travelled to Italy, and on his return to Berlin met with very flattering encouragement as a painter of history and portraits. He painted several altar-pieces for the churches at Berlin, and the other towns in Prussia, and was employed by the king in embellishing the palace of Sans Souci. This ingenious artist has etched a great number of plates from his own designs; several of them are after the pictures he painted for the public edifices. The following are among his principal works:

His Portrait; engraved by himself; *after Reclam.*
Christ, with the Disciples, at Emaus.
The Descent of the Holy Ghost.
The Ascension; from his picture in the church at Rostock.
St. Paul preaching.
Christ in the Garden of Olives; from the picture in the church of St. Mary at Berlin.
Joseph discovering himself to his Brethren.

RODE, John Henry. He was the younger brother of the preceding artist, born at Berlin in 1727. He was brought up to the profession of a goldsmith, but abandoned that pursuit to devote himself to engraving. Having executed some plates at Berlin with considerable success, he went to Paris, where he became a pupil of John George Wille. During his residence in that city, he engraved a few plates in the finished style of his instructor, and on his return to Berlin published several prints from the designs of his brother. He had acquired a very flattering reputation, when his career was interrupted by his premature death, in 1759, at the age of 32. Among others, we have the following prints by him:

The Portrait of John George Wille; *after Schmidt.*
A Head of Epicurus; *after J. M. Preisler.*
Jacob wrestling with the Angel; *after C. B. Rode.*
An Ecce Homo; *after the same.*
A Sacrifice of the Vestals; *after the same.*

ROELLAS, Pablo, or Juan de las. This Spanish artist is called el Doctor Pablo de las Roelas, by Palomino, though Francesco Pacheco, who was his contemporary, denomi-

nated him Juan. He was descended from a noble family, originally of Flanders, was born at Seville in 1560, and was brought up to the profession of physic, in which he had already taken a degree, when an inclination for the art of painting, which he had discovered in the early part of his life, induced him to devote himself to the study of it, and he travelled to Italy for the purpose of improvement. He went to Venice, where he studied some years. Palomino states him to have been a disciple of Titian, but that cannot be correct, as Titian died in 1576, when our artist was only sixteen years of age. It is more probable that he received his instruction from a disciple of that great master. On his return to Seville, he was much employed in ornamenting the churches in that city, where there are many pictures by him, which are compared by his biographer to the works of Palma or Tintoretto. To a rich and harmonious colouring, which he had acquired in the Venetian school, he added a correct design, a perfect acquaintance with the anatomy of the human figure, and his compositions are ingenious and abundant. One of his most admired works is the Martyrdom of St. Andrew, in the Colegio de Santo Thomas. According to Palomino he died at Seville in 1620, aged 60.

RODERMONT, or ROTTERMONDT. This artist is called Rotermans in the Anecdotes. He was a native of Holland, and flourished about the year 1640. From the style of his etching, he appears to have been a painter, and has imitated the style of Rembrandt with great success. He engraved a few portraits, which are now become scarce, among which are,

Sir William Waller, Serjeant Major-general to the Parliament, with a Battle in the back-ground; *after C. Jansen.*

Joannes Secundus, a Latin Poet of the Hague; *Rodermont, fecit.*

ROEPEL, CONRADE. An eminent Dutch painter of flowers and fruit, born at the Hague in 1679. He was placed for some time under the care of Constantine Netscher, with the intention of studying portrait painting; but the delicacy of his constitution made it necessary for him to quit the Hague, and to reside at a country house of his father's, where he amused himself in cultivating the choicest flowers. This occupation led him to an attempt to imitate in painting the beautiful objects of his care, and his success surpassed his expectation. He sent one of his earliest performances to the Hague, where it was readily purchased by one of the most celebrated florists of the place, who afterwards supplied him with the most curious productions of his garden, from which Roepel painted pictures which were highly esteemed. In 1716, he was invited to the court of the Elector Palatine, at Dusseldorp, where he was received with every mark of favour and distinction. He painted some fruit and flower pieces for that prince, for which he was liberally remunerated, and was decorated with a gold chain and medal. On the death of his patron, he returned to the Hague, where he found his reputation encreased by the flattering reception he had met with at the Palatine court. He painted some pictures for Prince William of Hesse, and the families of Fagel and Lormier for some time employed his pencil. In 1718 he was received into the Society of Painters, at the Hague, of which he was the director at the time of his death, in 1748, at the age of 69. Although the works of C. Roepel are neatly finished, they must still be allowed to be very inferior to the admirable productions of John van Huysum and Rachel Ruysch.

ROESTRAETEN, Peter. This painter was born at Haerlem in 1627, and was brought up under Francis Hals, whose daughter he married, and whose style he followed in portrait painting for some time with success in Holland, when the reputation and good fortune Sir Peter Lely had met with in England, induced him to visit this country, in the reign of Charles II. He was received by Lely with great kindness on his arrival, who introduced him to the king; but it does not appear that he met with much encouragement at court, as none of his pictures are to be found in the palaces, or in the royal catalogue.

Descamps, in his Lives of the Dutch painters, gives a very improbable account of Sir Peter Lely's jealousy of the talents of Roestraeten in portrait painting; and of his having, in consequence of it, proposed to him a partition of the art; portraits were to be monopolized by Lely, and Roestraten was to be put into possession of all other branches, whose works were to be vaunted by Lely. It is not very likely that an artist should thus relinquish that very department of his profession, in which, such a proposal told him, he was the most capable of excelling. It is more consistent with probability, that Roestraeten, doubting of success, from the superior ability and established celebrity of Sir Peter, renounced portrait painting, and had recourse to another branch of the art, in which he previously distinguished himself in his native country. He painted with great success vases of gold and silver, bas-reliefs, musical instruments, &c. which he designed with precision, and his pictures were well coloured, and touched both with delicacy and freedom. His works rose into general estimation, and he was extensively employed by the nobility and gentry of his time. In what particular year he visited England is not ascertained; but he must have resided here many years, as he met with an accident at the fire of London, and was lame for the rest of his life. He died in London in 1698, aged 71.

ROETTIERS, Francis. This artist was born at Paris in 1702. His family was originally of Antwerp, and had for many years held the situation of medallist to the mint, in France. He was probably a scholar of Nicholas de Largilliere, from whose designs he has etched the following two plates, executed with great spirit and effect:

Christ bearing his Cross.
The Crucifixion.

ROGEL, John. According to Professor Christ, this artist was an engraver on wood, and resided at Augsburg about the year 1567, but he has not specified any of his prints.

ROGER of Bruges. This old painter was born at Bruges about the year 1390, and was a disciple of John van Eyck at the time of the invention of oil painting by that master. He painted on a larger scale than van Eyck, and his figures were well designed for the early period at which he lived. Van Mander mentions some pictures by this master which were preserved at Bruges in 1604.

ROGER of Brussells. See Vander, Wey de.

ROGERS, William. An old English engraver, born in London about the year 1545. It has not been ascertained from whom he learned the art of engraving, but he worked

with the graver in a neat stiff style. He engraved a few portraits, and several frontispieces, and other ornaments of books. He is considered one of the earliest of the English engravers who practised the art in a general way. He usually marked his plates with the cipher WR. We have the following prints by him:

PORTRAITS.

Queen Elizabeth; a small upright plate.
Henry IV. of France; a whole length.
The Earl of Essex, Earl Marshal of England.
The Earl of Cumberland.
Thomas Howard, Duke of Norfolk.
Sir John Harrington; the title to his *Orlando Furioso.*
Thomas Moffat, a frontispiece to his *Theatre of Insects.*
John Gerarde, Surgeon; frontispiece to his *Herbal.*

ROGMAN, or ROGHMAN, ROLAND. A Dutch painter and engraver, born at Amsterdam in 1597. It is not knowu by whom he was instructed in the art, but he was an eminent painter of landscapes. His pictures usually represent views in Holland, and the borders of Germany, which exhibit a close attention to nature in the forms, though his colouring is dark and disagreeable. We have several etchings by this artist of landscapes and views in Holland, executed in a bold and masterly style; and Peter Nolpe has engraved six plates of landscapes after this painter.

ROKERZ, HENDRICK. An obscure Dutch engraver, by whom we have a few portraits, very indifferently executed; among which is that of

William Henry, Prince of Orange, on horseback; *after P. Janse.*

ROKES, HENRY. See SORGH.

ROLI, GUISEPPE. This artist was born at Bologna in 1654, and was a scholar of Domenico Maria Canuti. There are several of his fresco works in the churches of his native city. We have some etchings by him after the principal Bolognese painters, among which are the following:

Charity; *after Lodovico Caracci.*
A Sybil; *after Lorenzo Pasinelli.*

ROLLOS, PETER. A German engraver, who resided at Frankfort about the year 1620. He engraved the frontispiece to a book of Emblems, by *G. de Montenay,* published in that city in 1619. He executed a few other book plates, in a very indifferent style. He sometimes signed his prints P. ROL. F.

ROMAN, BARTOLOME. A Spanish painter, born at Madrid in 1598. He was first a scholar of Vincenzio Carducci, but finished his education in the school of Velasquez. He was an eminent painter of history, and executed several considerable works for the church of the Franciscans at Alcala de Henares. In the sacristy of the Padres Cayetanos, at Madrid, there are some pictures by him, which his biographer, Palomino, in point of colouring and effect, compares to Rubens. He died at Madrid in 1659, aged 61.

ROMANELLI, Giovanni Francesco. This painter was born at Viterbo in 1617. Having shown an early inclination for the art, his father sent him to Rome, where he had the good fortune of being taken under the protection of Cardinal Barberini, by whom he was placed in the school of Pietro da Cortona. His indefatigable application to his studies under that master, rendered him in a few years one of the most promising young artists at Rome; and he was instructed by his master to finish, during his absence in Lombardy, some paintings he had commenced in the Palazzo Barberini. On leaving the school of P. da Cortona, he altered his style, and adopted one distinguished by more elegance in his forms, though less grand and splendid than that of Cortona. He painted a picture of the Deposition from the Cross, for the church of S. Ambrogio, which was so much applauded, that Pietro, alarmed at his rising reputation, painted in competition with it, his celebrated picture of the Stoning of Stephen, in which even Bernini admitted the superiority over that of his scholar. He painted for the church of St. Peter the Presentation in the Temple, which has been executed in mosaic, and the original placed at the Certosa. On the death of Urban VIII. and the succession of Innocent to the papal chair, Cardinal Barberini was under the necessity of quitting Rome, and taking refuge at Paris, where he recommended the talents of Romanelli to Cardinal Mazarine, for some decorations which he projected in his palace. On his arrival at Paris, he was introduced by the minister to Louis XIV. who engaged him to decorate the apartments in the Old Louvre, called the Queen's Baths, where he painted a series of pictures, representing subjects of the Æneid. These, and other works, executed during his residence in France, were munificently rewarded by the King, who conferred on him the order of St. Michael. On his return to Rome, he was employed in several important works, and was preparing for a second journey to France, when he died at Viterbo, in 1662, aged 45.

ROMANELLI, Urbano. He was the son of the preceding artist, born at Viterbo about the year 1644, and was instructed in the art by his father. After the death of Giovanni Francesco Romanelli, he became a disciple of Ciro Ferri. There are some of his works in the churches at Velletri and Viterbo, particularly a picture of S. Lorenzo, in the church dedicated to that saint in the latter city, which is spoken of by Lanzi in favourable terms. He died young, in the year 1682.

ROMANET, Anthony. A French engraver, born at Paris in 1748. He was a pupil of J. G. Wille, and afterwards resided at Basle, where he engraved several plates under the direction of Christian de Mechel. We have by him several portraits and subjects after various masters, among which are the following:

PORTRAITS.

Charles Theodore, Elector of Bavaria; *after P. Battoni.*
Louis Francis de Bourbon, Prince of Conti; *after Le Tellier.*
John Grimoux, Painter; *after a picture by himself.*

VARIOUS SUBJECTS.

The Death of Adonis; *after Kupetzky.*
The Village Printseller; *after Seekatz.*
The Ballad Singer; *after the same.*

ROMANINO, Girolamo. This painter was born at Brescia about the year 1504. It is not known by whom he was instructed, but he selected the works of Titian as the models of his imitation; and in many of his pictures, in the churches at Brescia, he has approached the admirable style of that great painter. He was a contemporary and competitor of Alessandro Bonvicino, called Il Moretto; and though Vasari considers him inferior to that painter, Ridolfi regards him at least his equal, if he did not excel him. It is observed by Lanzi, that he surpassed him in the extent of his genius and the boldness of his execution, though he is inferior to Il Moretto in the tasteful turn of his figures, and in the expression of his heads. His principal works are at Brescia and Verona. In the latter city are four pictures in the church of S. Giorgio, representing the Life and Martyrdom of that Saint, which are composed with surprising spirit and vigour. The same fecundity of invention, with a more select choice of forms, are evident in his picture of St. Appolonio administering the Sacrament, in the church of S. Maria in Calcara, at Brescia; a grand and impressive composition, in which every thing surprises and charms. Less copious, though not less perfect, is his Deposition from the Cross, in the church of SS. Faustino e Giovita, in which, more than any other of his works, he reminds us of the great style of Titian. He died in 1566, aged about 62.

ROMANO, Giulio. The family name of this great artist was Giulio Pippi, but he is universally known by the appellation of Giulio Romano. He was born at Rome in 1492, and having discovered a marked disposition for the art, he had the good fortune of being placed in the school of Raffaelle, of whom he became the most distinguished disciple. He was instructed by that illustrious painter with the execution of some of his most important designs, which he accomplished so entirely to the satisfaction of his master, that he appointed him his coheir, with Giovanni Francesco Penni, called Il Fattore, and recommended to him the completion of his unfinished works, in case he should survive him. During the life of Raffaelle, he contented himself with contributing, by the exercise of his talents, to the advancement of the great and extensive undertakings which his instructor was engaged in; and it was not till after the death of his master, that he attempted any thing of himself. It was then that his faculties had an opportunity of developing themselves, when he displayed an elevated mind, a poetic genius, unusual grandeur of conception, and a correct, though occasionally an extravagant design. He evinced more fire than Raffaelle, or rather, he was not afraid of delivering himself up to a rash and dangerous impetuosity, which did not permit him to study and respect the truth and correctness of nature. His contours, harsh and severe, were divested of those graces which were the inseparable companions of the pencil of his preceptor, and his colouring was cold, crude, and unharmonious. These defects were, however, in a great measure counterbalanced by the extraordinary fecundity of his imagination, and his learned acquaintance with history and the fable. After the death of Raffaelle, he was employed by Leo X. and Clement VII. in conjunction with Il Fattore, to finish the history of Constantine, in the Vatican, and executed several considerable works for the public edifices at Rome. For the church of La Trinitá de Monti, he painted a fine picture of Christ appearing to Magdalen; and the Marriage of St. Catherine, for S. Andrea della Valle. It was about this time that he painted his celebrated picture of the Stoning of Stephen, for the church of S. Stefano, at Genoa,

which, for the grandeur of the composition, and the pathetic expression of the martyred saint, is regarded as one of the most admirable productions of the art.

Giulio Romano had also distinguished himself at Rome as an architect; and the Conte Baldassare Castiglione, the ambassador of Federigo Gonzaga, Duke of Mantua, at the papal court, invited him to visit Mantua, where he was immediately employed by the Duke, in rebuilding the Palazzo del T, and embellishing it with his designs, which is regarded as the great monument of his fame, both as an architect and a painter. In this immense work, he was assisted by his disciples, Francesco Primaticcio, Rinaldo Mantouano, and Benedetto Pagni. Following the example of Raffaelle, he prepared the cartoons, which were executed by his pupils, and the whole was finally retouched by himself. In this prodigious undertaking, his transcendant abilities are particularly conspicuous in the two great saloons; in one of which he has represented the Fall of the Giants; and in the other, the History of Cupid and Psyche. In the former, he appears to have emulated the colossal powers of Michael Angelo Buonaroti, and to have soared to the utmost stretch of pictorial daring. After accomplishing his great works in the Palazzo del T, he was employed in ornamenting the Ducal palace at Mantua, where he painted in fresco the History of the Trojan War. In these magnificent works he has displayed every thing that the most capacious powers of invention, and the most extensive resources of poetic fancy could produce. Sometimes, like Homer, he surprises by the heroic sublimity of his feats of arms; at others, like Anacreon, he captivates by his seductive representations of festivity and love. On the death of San Gallo, the architect of St. Peters, Giulio Romano was appointed to succeed him, and was preparing to return to Rome to enter on his office, when he died at Mantua, in 1546, aged 54. He left a son, Raffaelle Pippi, whom he had instructed in the art, and who possessed promising talents, but died at the age of 30, in 1560.

ROMBOUTS, Theodore. This painter was born Antwerp in 1597, and was a scholar of Abraham Janssens, under whom he studied until he was twenty years of age. In 1617 he travelled to Italy, and it was not long before his talents distinguished him as one of the most promising young artists at Rome. His works were sufficiently esteemed to secure him constant occupation; and after a residence of a few years in the capital of art, he had arrived at sufficient celebrity to be invited to visit Florence by the Grand Duke, who employed him in some considerable works for the Ducal Palace. After an absence of eight years, he returned to Antwerp, whither the reputation he had acquired in Italy had preceded him, and he painted some pictures for the churches, which excited such general admiration, that his vanity led him to believe that his abilities were equal, if not superior, to those of Rubens; who was at that time in full possession of his wonderful powers, and of the public estimation. This self-sufficiency, however to be condemned in some respects, was to him an incitement to more arduous exertions. The ambition of vanquishing so formidable an opponent, inspired him with the most elevated ideas, and his happiest productions were those conceived and executed under the feelings of rivalship and competition. Although incapable of combating with so gigantic an antagonist, Rombouts retired irom the field without disgrace. He possessed a ready invention, a fine style of design, an animated expression, a warm and brilliant colouring, and an uncommon facility of touch. He occasionally relaxed his mind from the severity of historical studies, by painting concerts, galant assemblies, and merry-makings,

which he executed with taste and ingenuity. Of his historical works, the most remarkable are the following: The taking down from the Cross, in the cathedral at Ghent; St. Francis receiving the Stigmata, and the Angel appearing to Joseph in his Dream, in the church of the Recolets; and Themis, with the Attributes of Justice, in the town-house. He died at Antwerp in 1637, aged 40.

ROMEGIALLO, Giovanni Pietro. This artist was born at Morbegno, in the Valteline, in 1739, and learned the rudiments of the art from G. F. Cotta, an obscure painter, of his native city, but afterwards went to Rome, where he became a scholar of Agostino Masucci. He was much occupied at Rome, in copying the works of Guercino, Guido, and P. da Cortona, to which he was more indebted than to the instruction of his preceptor, for the tasteful style and expressive character, by which his works are distinguished. His principal pictures are in the public places and private collections at Como, and in the different churches of the Valteline.

ROMEO, Don Josef. A Spanish painter, born at Cervera, in the kingdom of Arragon, in 1701. He went to Italy when he was young, and studied at Rome under Agostino Masucci. On his return to Spain he resided for some time at Barcelona, where he painted some pictures for the church of the Mercenarios Calzades. He afterwards visited Madrid, where he was taken into the service of Philip V. He died at Madrid in 1772, aged 71.

ROMEYN, William van. A Dutch painter of landscapes, with cattle and figures. W. Romeyn has escaped the notice of all the writers on art, although his pictures are frequently met with, and possess sufficient merit to find a place in some of the choicest collections. His style of painting is so much in the manner of Karel du Jardin, that it is probable that he was a disciple of that master.

ROMNEY, George. This eminent English painter was born at Furness, in Lancashire, in 1734. He was the son of a cabinet-maker, and having from his earliest years discovered a strong attachment to drawing, he was placed under the tuition of an itinerant painter, who was at that time at Kendal, in Westmoreland, with whom he did not remain longer than two years, and afterwards resided some time at York, where he met with such success, that he was encouraged to think of visiting the Metropolis, where he established himself in 1762. The following year he gained the second premium of fifty guineas, offered by the Society of Artists, by a picture of the Death of General Wolfe. In 1765 he again obtained the second premium offered by the Society, for an historic painting. He was, however, more employed in painting portraits than historical subjects, and his pictures were esteemed inferior to those of few artists of his time. He soon afterwards travelled to Italy, in company with Mr. Humphrey, the celebrated miniature painter. His studies at Rome were pursued with the most persevering assiduity, and the great productions of art with which he was surrounded, were so much the objects of his delight and admiration, that it was for some time his intention to devote himself entirely to historical painting. He returned to England iu 1775, and established himself in Cavendish Square, where the taste of the public, the persuasion of friends, and the resistless enticement of emolument, effectually effaced the impression stamped on his mind by the beauties of Michael Angelo and Raffaelle. He now became one of

the most popular and most employed portrait painters in London, and enjoyed a liberal portion of the public favour with Sir Joshua Reynolds and Mr. Gainsborough. After his return from the continent, Romney never exhibited, and consequently could not solicit the honours of the Royal Academy. He rather shunned than courted the intimacy of the artists of his time, though he peevishly complained of their neglect, which was more justly to be attributed to the singularity of his own temper and manners, which were unusually distant and reserved. As a portrait painter, he possessed great merit, to which the public were by no means insensible; and if his talents did not place him at the head of his profession, they enabled him to sustain an honourable contest with the most distinguished of his contemporaries. Of his historical or fancy subjects, perhaps the most admired was his picture of the infant Shakespeare, painted for Mr. Boydell's Gallery. After an uninterrupted success in his profession for more than twenty years, he retired from the Metropolis to his native country, where he died in November, 1802, aged 68.

ROMSTET, Christian. An obscure German engraver, who resided at Leipsic about the year 1670. He engraved a few portraits, which are very indifferently executed. His plates are marked with a cipher composed of a C. and an R.

RONCALLI, Cavaliere Cristoforo, called delle Pomarance. This painter was born at Pomarance, in the diocese of Volterra, in 1552, and studied at Rome under Niccolo Circignani, called delle Pomarance, by whose instruction, and by studying the works of the best masters, he became an eminent painter of history. He was employed by Paul V. in the embellishment of the Capella Clementina, where he represented the Death of Ananias and Saphira; and in the Basilica of S. John of Lateran, he painted a large picture of the Baptism of Constantine. These works were so much to the satisfaction of the Pope, that he conferred on him the order of Christ. He executed several other important works in the public edifices at Rome. In the church of S. Giovanni Decollato, is a fine picture by him representing the Visitation of the Virgin to St. Elizabeth; and in S. Andrea della Valle, an altar-piece, representing St. Michael discomfiting the Evil Spirits. One of his most distinguished works is the Cupola of La Santa Casa di Loreto, in which he was employed by the protection of Cardinal Crescenzi. His works are not confined to Rome, he painted several pictures for the principal cities in Italy. At Naples, in the church of S. Filippo di Neri, is one of his admired productions, representing the Nativity. The pictures of Roncalli exhibit a mixture of the Roman with the Tuscan style of design. In his fresco works, his colouring is cheerful and brilliant; in his oil pictures, on the contrary, his tints are more serious and moderate, and are harmonized by a general tone of quiet placidity. He was fond of introducing landscape into his back-grounds, which he treated with great beauty and effect. He died at Rome in 1626, aged 74.

RONDANI, Francesco Maria. He was born at Parma about the year 1505, and, according to Affo, was brought up in the school of Coreggio, whom he assisted in his great work of the Dome of S. Giovanni. In the church of St. Mary Magdalen, at Parma, is a fine picture of the Virgin and infant Jesus, which has been sometimes mistaken for a work of Coreggio. His talents were, however, confined to compositions of a few figures, and he was incapable of emulating the daring strides of his illustrious instructor. One

of his most considerable works is a picture representing St. Augustine and St. Jerome, in the church of the Eremitani. He died at Parma about the year 1548.

RONDINELLO, Niccolo. This painter was born at Ravenna about the year 1460. He was a disciple and coadjutor of Giovanni Bellini, whose style he followed with success, and may be considered as the first artist of his native city who attempted to reform the stiff and gothic style which had preceded him. He never, however, equalled the pictures painted by his instructor in his best time. His works are chiefly confined to the churches at Ravenna, in which his design, without being incorrect, is dry and formal, his heads are less expressive, and his colouring less vigorous, than in the works of his master. He died at Ravenna, at the age of 60.

RONDOLINO. See Terenzio.

RONSERAY, Margaret Louisa Amelia du. This lady was born at Paris in 1730. We have some neat and spirited etchings by her, *after Bouchardon*, and other French painters; among which are the following:

Venus rising from the Sea; *after Bourchardon;* finished with the graver by *St. Aubin.*
The Fountain of Grenelle, in six plates; *after the same.* These were afterwards finished with the graver by *Tilliard* and *St. Aubin.*
The Head of St. Paul; after the cartoon painted by *Pierre,* for the church of St. Roch at Paris.
A View of the Tower of Palmerana; *after Cochin.*
A Sultan and Sultana; *after B. Picart.*

RONTBOUT, N. This artist is not mentioned by any of the Dutch or Flemish biographers, and appears to have found a place in Mr. Pilkington's Dictionary, from that author's having seen a landscape signed with his name in the possession of Thomas Cobbe, Esq. From the scenery of the picture, he is supposed to have visited Italy, and it is said to be painted with a firm and free pencil, and well coloured.

ROODTSEUS, John. This painter was the son of Albert Roodtseus, an obscure artist, and, according to Mr. Descamps, was born at Hoorn in 1615. He was a disciple of Peter Lastman, and by the instruction of that master became one of the most eminent portrait painters of his time. Some of his best pictures have been said not to be inferior to the admirable productions of Bartholomew Vander Helst. Without equalling that celebrated artist, some of his pictures in the hall of the Society of Archers, in his native town, prove him to have been an artist of great ability. They consist of three large pictures, representing the portraits of several of the members, which are painted with surprising truth and effect. He died in 1674, aged 59.

ROOKER, Edward. An English designer and engraver, born in London about the year 1712. He possessed an admirable talent for engraving architectural views, of which he has given an extraordinary example in his large plate of the Section of St. Paul's Cathedral, from a drawing by *Wale.* We have also several other views by him, among which are the following:

Four Views in Italy; *after Wilson.*
Six Views in London; *after P. Sandby.*
Twelve Views in England; *after the same.*

ROOKER, Michael. He was the son of the preceding artist, born in London about the year 1743, and was first instructed by his father in engraving, but was after placed under the tuition of Mr. Paul Sandby, to be instructed in drawing and landscape painting. In 1772 he painted and exhibited a view of Temple Bar, which possessed considerable merit, and was much admired. For several years he was the principal scene painter to the Theatre in the Hay-market. As an engraver, he acquired considerable celebrity, and for many years engraved the head-pieces to the Oxford Almanacks. They were executed from his own drawings, and exhibit some of the best views which have been taken of that interesting city. Mr. Rooker was one of the first associates of the Royal Academy. He died in 1801, aged about 58.

ROORE, James de. This painter was born at Antwerp in 1686. He was the son of a goldsmith, who intended to bring him up to his own profession, but he died when our artist was very young, and his mother permitted him to indulge the inclination he had shown for the art. He was first placed under the care of Louis Vander Bosch, under whom he studied two years, and afterwards entered the school of Gaspard Jacques van Opstal. His progress under this master was uncommon, and he soon found himself in a situation to dispense with further instruction. He painted historical subjects and conversations; in the former, he adopted the style of Richard van Orlay, and in the latter imitated the pleasing style of the younger Teniers. His works were held in the highest estimation, and he was loaded with commissions, not only for the collections of Brabant and Flanders, but for those of Holland; and he found it difficult, with all his assiduity, to satisfy the extensive demand for his pictures. When he was not more than twenty years of age he was received into the Academy at Antwerp, and was considered one of the ablest artists of his time. He was much employed in embellishing the saloons of the principal mansions, and in painting the ceilings of the public edifices, in which he displayed a ready invention, and his extensive practice had given him an extraordinary facility of hand. One of his most admired performances was a saloon and ceiling, representing the History of Pandora, painted for the family of Hasselaer, in 1740. He died at Antwerp in 1747, aged 61.

ROOS, John Henry. This eminent artist was born at Otterberg, in the palatinate of the Rhine, in 1631. He was the son of a poor weaver, who was unable to procure him the necessary instruction, or to support him during his studies; he was therefore apprenticed to a painter of little note of Amsterdam, named Julian du Jardin, for the term of seven years. Under this master he made little progress, as he was employed in a branch of the art ungenial with the bent of his disposition. On the expiration of his indenture, he studied for some time under Adrian de Bie, an able designer of landscapes and animals; and it was not long before he discovered an extraordinary talent for painting horses, cows, sheep, goats, &c. in which he not only surpassed his instructor, but became one of the most celebrated painters of animals of his time. He frequently designed them in the most singular and difficult attitudes, but always with a corretness of design and character for which he is remarkable. He was invited to the court of the Elector

of Mentz, where he did not confine his talents to landscapes and cattle. He painted the portrait of that prince, and those of his principal courtiers, for which he was munificently rewarded. By the recommendation of his patron, he was employed in portrait painting at several of the courts of Germany; and if he had been solely intent on the aggrandizement of his fortune, he would have entirely confined himself to so lucrative a pursuit. But his predilection for his favourite department was not to be subdued by this seductive allurement. The love of gain yielded to the pleasure of following the path to which nature had directed him. He established himself at Frankfort, where he painted his favourite subjects with the most encouraging success. His works were purchased with avidity, and he received commissions from almost every court in Europe. A melancholy catastrophe interrupted this flattering career, and deprived the world of the exercise of his estimable abilities.

In 1685, a dreadful fire broke out in the night in the city of Frankfort, and the house of Roos was situated in that quarter in which the flames raged with the greatest violence. Anxious to save some valuable objects, he entered the house, and fell a victim to the flames, in the fifty-fourth year of his life. The landscapes of J. H. Roos present us with very picturesque scenery; his colouring is fresh and vigorous; his pencil is firm and decided, and the design of his animals is marked by precision and character. We have several admirable etchings by this able artist, in which we admire the spirited exertion of his point, and his excellent conduct of the chiar-oscuro. The following are his principal plates:

A set of eight Plates of animals; dated 1665.
A set of twelve Plates of domestic animals.
Two large Landscapes, with ruins and animals.
A Shepherd sleeping at the foot of a Monument, near his Flock.

ROOS, Theodore. He was the younger brother of John Henry Roos, born at Wezel in 1638. He was first a scholar of Adrian de Bie, but afterwards was instructed by his brother. In 1659 he was invited to the court of Manheim, where he was taken into the service of the Elector. His first performance was a large picture representing the portraits of the principal magistrates, still preserved in the council chamber. He afterwards visited several other courts of Germany, where he met with equal encouragement, particularly at Baden and Hanau. The Duke of Wurtemburg employed him in several historical works, and appointed him his principal painter. The pictures of this artist are chiefly confined to Germany, where they are justly esteemed, especially his portraits, which are said to have the merit of a perfect resemblance. His touch is firm and facile, and his colouring vigorous and clear. It is to be regretted that he had not paid more attention to the correctness of design, in which respect his best productions are frequently deficient. He died in 1698, aged 60. By this artist we have a set of six etchings, of small upright landscapes, with ruins, dated 1667. They are charmingly executed, and are extremely scarce.

ROOS, Philip, called Rosa da Tivoli. This painter was the son of John Henry Roos, born at Frankfort in 1655. Endowed by nature with the genius of a painter, and assisted by the excellent lessons of his father, he gave early proofs of extraordinary capacity, and was particularly noticed by the Landgrave of Hesse, in whose service his father was at that time engaged, who took him under his protection, and to promote

his improvement sent him to Italy, with a pension sufficient to support him during his travels. On his arrival at Rome, his application to his studies was assiduous and exemplary, and he was regarded as the most laborious young artist of his time. By his unremitting attention to his art, he had acquired a facility which is almost incredible. Of his extraordinary readiness of hand, a remarkable instance is recorded by C. le Blond, who was at that time a student at Rome. "It happened one day," says he, "that as a few young artists and myself were occupied in designing from the bassi-relievi of the arch of Titus, when Roos, passing by, was particularly struck with some picturesque object which had caught his attention, and requested one of the students to accommodate him with a crayon and paper. What was our surprize, when in less than half an hour, he produced an admirable drawing, finished with accuracy and *finesse*." He designed every object in his pictures from nature, and to facilitate his studies, he established himself at Tivoli, where he kept a kind of *menagerie* of animals, for the purpose of drawing them with the greater correctness. It is to be lamented, that, with possession of such powers, this able artist should have degraded his talents by indulging in all the excesses of intemperance and dissipation. His pictures, however, though painted with surprising promptitude and dispatch, have no appearance of negligence or inattention. They usually represent pastoral subjects, herdsmen with cattle, &c. which he frequently painted nearly as large as life. His groups are composed with judgment and taste, and the landscapes in his back-grounds, his skies, and distances, are treated in a very masterly style. His cattle, in particular, are designed with unusual truth and spirit, and each animal is marked with the genuine character of its species. He died at Rome in 1705, aged 50. Rosa da Tivoli is said, by Huber, to have etched a few plates of pastoral subjects, which are very scarce.

ROOS, John Melchior. This artist was the younger son of John Henry Roos, born at Frankfort in 1659. After being instructed some time by his father, he travelled to Italy, where he studied a few years, and on his return to Germany settled at Nuremberg, where he met with considerable encouragement as a painter of history and portraits, but his inclination leading him to paint landscapes and animals in the style of his brother, in the latter part of his life he devoted himself entirely to that branch, in which, although he never reached the excellence of Rosa di Tivoli, his pictures possessed sufficient merit to procure him the patronage of the Landgrave of Hesse Cassel, in whose service he was employed several years, and for whom he painted many of his most esteemed works. He died in 1731, aged 72. There is only one etching known by this artist, it represents a Bull standing, seen in front; it is inscribed, *J. M. Roos, fec.* 1685.

ROOS, Joseph. A German painter and engraver, born at Vienna in 1728. He painted landscapes and cattle with considerable reputation, and was much employed by the Elector of Saxony. He was a member of the Academy of Dresden, and was afterwards made keeper of the Imperial Gallery at Vienna. His principal works are in the apartments of the castle of Schoenbrun. We have a few etchings by this artist, which are executed in a neat and spirited style, among which are the following:

A set of six Plates of various animals; inscribed, *Joseph Roos, inv. et fecit. aqua forti.* 1754.
Ten Plates of Sheep and Goats.

ROSA, Cristoforo. This painter was born at Brescia about the year 1520. He excelled in painting perspective views, and lived in habits of intimacy with Titian, by whom he was occasionally employed to paint the architecture in some of his pictures. There are several of his works at Brescia and at Venice, particularly in the antichamber in the library of St. Mark, in the latter city. He died of the plague in 1576.

ROSA, Pietro. He was the son of the foregoing artist, and from the friendship that existed between his father and Titian, he was received into the school of that great painter, of whom he became one of the most favoured disciples, and few of his numerous pupils have approached so near to his admirable principles of colouring. Of this he has given proof in the pictures he painted for the cathedral at Brescia, and for the churches of S. Francesco and le Grazie. This promising young artist fell a premature victim to the plague, in the same year with his father.

ROSA, Francesco di, called Pacicco. This painter was born at Naples about the year 1600, and was brought up in the school of Massimo Stanzione. His style is commended by Lanzi for the correctness of his design, and the expressive beauty of his heads. His colouring is tender and harmonious, with a fine *impasto*, by which its freshness and vigour is preserved. His easel pictures are frequently found in the private collections at Naples, and he painted some altar-pieces for the churches, of which the most deserving notice are his pictures of S. Tommaso d'Aquino, in the church of la Sanitá; and the Baptism of S. Candida, in S. Pietro d'Aram. He died at Naples in 1654, aged about 54.

ROSA, Salvatore. This distinguished artist was born at Naples in 1615. He was the son of a land-surveyor, who bestowed on him a liberal education, and having shown a decided partiality for the art of painting, he was placed under the care of Francesco Francazano, an artist of some reputation, who had married his sister. By the death of his father, he was reduced to such a state of indigence, that he was under the necessity of maintaining himself by the fortuitous produce of his juvenile performances, which he exposed for sale in the public market-place. He had languished for some time in this obscurity, when some of his sketches attracted the notice of Giovanni Lanfranco, who, regarding them as the productions of uncommon genius, enquired after the young artist, and with a liberality we have too seldom an opportunity of recording, relieved his wants, and encouraged him in the pursuit of his studies. He received some instruction from Anniello Falcone, an eminent painter of battles, and afterwards became a disciple of Guiseppe Ribera, called Il Spagnoletto, under whom he studied until he was twenty years of age, when he accompanied that master to Rome. The Cardinal Brancacci, who had become acquainted with his merit at Naples, took him under his protection, and conducted him to his bishopric of Viterbo, where he painted an altar-piece, representing the Incredulity of St. Thomas, for the cathedral; and other historical works. On his return to Rome he met with more powerful patronage from Prince Giovanni Carlo di Medici, who employed him in several important works, and invited him to return with him to Florence, where, during a residence of nine years, he distinguished himself not less by his abilities as a satirical and dramatic poet, and his extraordinary talents of performing the principal parts in his own comedies, than by his powers as a painter. On his return to Rome he painted some altar-pieces for the churches, among which are four pictures in S. Maria di Monte Santo, representing

Daniel in the Lion's Den, Tobit and the Angel, the Resurrection of Christ, and the Raising of Lazarus; and in the church of S. Giovanni de Fiorentini, the Martyrdom of St. Como and St. Damian.

Although Salvator possessed an inventive genius, and a commanding facility of execution, his powers were better adapted to the scale of easel pictures, than to figures of larger dimensions. Of this he has given evident proof in his admirable picture of Attilius Regulus, formerly in the Palazzo Colonna, at Rome, now in the possession of the Earl of Darnley. In his pictures of that description, we equally admire the boldness of his scenery, and the correct and spirited design of his figures. His landscapes are featured by an eccentric austerity, which is peculiarly his own. Instead of selecting the cultured amenity which captivates us in the views of Claude or Poussin, he made choice of the lonely haunts of wolves and robbers; for the delightful vistas of Tivoli, or the Campagna, he substituted hollow glens, or rocky precipices; in lieu of the rich foliage, and luxuriant verdure of their trees and plains, we are presented with dreary wastes, or the trunk of a storm-struck oak, spreading its shattered branches through the troubled air. The inhabitants of these gloomy regions are admirably suited to their savage solitude. They are peopled by assassins, outlaws, and ferocious banditti. His marines represent the desolate and shelvy shores of Calabria, whose terrific aspect is sometimes rendered doubly disastrous by the fearful terrors of shipwreck. He frequently represented battles and attacks of cavalry, in which the fury of the combatants, and the fiery animation of the horses, are perfectly delineated. Notwithstanding the singularity and fierceness of his style, he fascinates us by the unbounded wildness of his fancy, and the picturesque solemnity of his scenes. "He gives us," says Sir Joshua Reynolds, "a peculiar cast of nature, which, though void of grace, elegance, and simplicity, though it has nothing of that elevation and dignity which belongs to the grand style, yet has that sort of dignity which belongs to savage and uncultivated nature; but what is most to be admired in him is, the perfect correspondence which he observed between the subjects he chose, and his manner of treating them. Every thing is of a piece; his rocks, trees, skies, even to his handling, have the same rude and wild character which animates his figures." He died at Rome in 1673, aged 59. This ingenious artist has left us about ninety etchings, executed in a spirited and masterly style. They are distinguished by an intelligent management of the chiar-oscuro, and there is an uncommon vivacity and expression in the heads. He marked his plates with a monogram composed of an S. and an R. thus, ℟. The following are his principal plates:

A set of sixty-two Prints of banditti, soldiers, and other figures; single and in groups.
The Fall of the Giants.
The Death of Attilius Regulus.
The finding of Œdipus.
Democritus meditating.
The Execution of Polycrates.
Glaucus and Sylla.
Jason charming the Dragon.
Alexander with Apelles.
Alexander and Diogenes.
Diogenes throwing away his Bowl.
Plato discoursing with his Disciples.
Apollo and a Nymph.

An Allegorical Subject; called *The Genius of Salvator.*
A set of six Plates, in the form of frieses, representing Tritons, Sea Nymphs, &c.

ROSA, Sisto. See Badalocchio.

ROSALBA, Carriera. This ingenious lady was born at Chiazza, in the Venetian states, in 1675. She was instructed in the art by Giovanni Diamentini, and for some time applied herself to oil painting, which she afterwards abandoned for miniature and crayons. She carried these branches of the art, particularly the latter, to so unusual a pitch of perfection, that few artists can be said to have equalled her. She visited Paris, in company with Pellegrini, her brother-in-law, where she painted the Royal Family, the princes of the blood, and most of the nobility, and was received into the Academy, presenting at her reception, a picture of one of the Muses. The portraits of Rosalba are gracefully designed and charmingly coloured. Her tints are blended with uncommon tenderness and delicacy, and her heads exhibit a lovely expression of truth and nature. She was constantly employed at most of the courts of Europe, and every where left proofs of her extraordinary ability. A constant application to her art, during a long life, deprived her of her sight when she was upwards of seventy, though she lived several years afterwards, and died in 1757, aged 82.

ROSE, Nicholas. See Liemacker.

ROSEL, John Augustus. This artist resided at Nuremberg about the year 1750. He distinguished himself as a painter of insects in miniature, which are said to have been designed with accuracy, and very highly finished.

ROSELLI, Niccolo. According to Baruffaldi, this painter was of Ferrara, and flourished about the year 1568. He is supposed to have been brought up in the school of the Dossi; though in some of his works, in the Certosa at Ferrara, he appears to have imitated the style of Benvenuto Garofolo. He painted several pictures for the churches in his native city, among which are an altar-piece in the cathedral, representing the Virgin and Infant in the clouds, beneath St. John the Evangelist, and St. Anthony; and a picture of the Purification, in the church of S. Maria Bianca.

ROSETTI, Domenico. This artist was born at Venice about the year 1690. He painted architectural views and perspective with some success, but is chiefly known as an engraver. He was invited to Dusseldorp by the Elector Palatine, where he engraved twelve large plates of the history of Alexander, from Gerard Lairesse, which are now become very scarce, as few impressions of them were taken. He executed several of the plates for the collection of prints after some of the most celebrated pictures at Venice, published by Domenico Louisa, in that city, in 1720.

ROSI, Alessandro. In the Abecedario, by Orlandi, this artist is said to have been born at Florence in 1627. He was a scholar of Cesare Dandini, under whose tuition he became a reputable painter of history. There are many of his pictures in the churches and private collections at Florence, and in the state. In the cathedral at Prato is an admired picture by him of S. Francesco di Paolo; and in the collection of the Grand

Duke, two Bachanalian subjects, which are highly esteemed. He died at Florence in 1697, aged 70.

ROSLER, Michael. An obscure German engraver, who resided at Nuremberg about the year 1626. He engraved several portraits for a folio volume, published in that city, entitled, *Icones Bibliopolarum et Typographorum.*

ROSSMAESSLER, John Augustus. This artist was born at Leipsic in 1752, and was instructed in design by Frederick Oeser. He has engraved a great variety of book-plates and vignettes, which are admired for the spirit and neatness of the execution. We have also by him a few plates of views in the environs of Leipsic. This ingenious artist died at Leipsic, much regretted, in 1783, aged 31.

ROSS, James. An English engraver, who flourished about the year 1778. We have by this artist several views of the city of Hereford, very neatly engraved; they are small plates, and are taken from drawings by *G. Powle.*

ROSSELLI, Cosimo. This painter was born at Florence in 1416. It is not known under whom he studied, but he had already acquired some reputation in his native city, by the works he had executed for the churches, particularly a picture representing the Miracle of the Sacrament, in S. Ambrogio, when he was invited to Rome by Sixtus IV. to assist in the ornaments of his chapel, in conjunction with Domenico Ghirlandajo, Pietro Perugino, Sandro Boticelli, and others. The best picture he painted in the chapel was Christ preaching, in which he is said to have been assisted by his disciple Pietro di Cosimo, who painted the landscape. He died in 1484, aged 68.

ROSSELLI, Matteo. This painter was born at Florence in 1578, and was first a scholar of Gregorio Pagani. He afterwards became a disciple of Passignano, with whom he visited Rome, and improved his style by studying the works of Raffaelle and Polidoro da Caravaggio. On finishing his studies at Rome he returned to Florence, where he resided the remainder of his life, and his works are little known out of that city. He was much employed by the Grand Duke Cosimo II. and embellished the Villa di Coggio with several frescoes, representing the history of the Family of Medici. He sometimes emulated the style of Lodovico Cardi, called Cigoli, as particularly appears in his picture of the Nativity, in the church of S. Gaetano, which is considered his finest work, and in the Martyrdom of S. Andrea, at the Ognissanti. Although the works of Roselli are not distinguished by the male and vigorous design, and animated expression, which are found in some of the painters of his country, they are estimable for a correct and simple imitation of nature, a certain quiet accord and solemnity of effect, on which the eye dwells with more complacency, than on the vivid productions of the most florid colourist. He particularly excelled in fresco painting, in which his works still retain their pristine purity and freshness. Such are his paintings in the cloister of the Nunziata, particularly that representing Pope Alexander IV. approving the institution of the order of the Serviti, which Pietro da Cortona regarded as an admirable work of art. He died in 1650, aged 72.

ROSSETTI, Giovanni Paolo. According to Vassari, this painter was a native of Volterra, and flourished about the year 1568. He was a nephew of Daniele Ricciarelli, called di Volterra, under whom he studied at Rome, and is said to have painted history with considerable reputation. After the death of his uncle he left Rome, and returned to Volterra, where he executed some altar-pieces for the churches, of which one of the most esteemed was a picture of the taking down from the Cross, in the church of S. Dalmazio.

ROSSI, Francesco. See Salviati.

ROSSI, Muzio. According to Crespi, this painter was born at Naples in 1626, and was for some time a disciple of Massimo Stanzioni. From the school of that master he went to Bologna, where he frequented the academy of Guido, and at the age of eighteen, was sufficiently advanced in the art, to compete with the ablest artists of the time; when he painted an altar-piece for the Certosa, representing the Nativity, which was considered a prodigy of juvenile ability. On his return to Naples, he was engaged to paint the tribune in S. Pietro in Majella, which he had not entirely finished when his country was deprived of his extraordinary talent, in the bloom of life. He died in 1651, aged 25.

ROSSI, Giovanni Batista. This artist is mentioned by Florent le Comte as an engraver, who attributes to him a set of perspective views of Rome, published in 1640.

ROSSI, Girolamo, called de Rubeis the elder. This artist was born at Rome about the year 1630, but was brought up at Bologna, under Simone Cantarini. His genius led him more to engraving than painting, and we have several plates by him, after the Bolognese painters, which possess considerable merit; among others are the following:

The Portrait of Pope Pius V.; *after Scipione Gaetano.*
Two Cupids playing; *after Guercino.*
The Virgin and Infant, with St. Jerome and St. Francis; *after Lodovico Caracci,* inscribed, *Hieronimus de Rubeis pictor, delineavit incidit.*
St. Charles Boromeus kneeling before a Crucifix; *after An. Caracci.*

ROSSI, Girolamo, called de Rubeis the Younger. He was the son of the preceding artist, born at Rome about the year 1680. He chiefly resided in his native city, where he engraved a variety of plates, after the Italian painters. He also executed several portraits of the cardinals of his time, for a set, which was afterwards continued by *Pazzi* and others. They are feebly engraved. We have also by him the following prints:

The Virgin and infant Jesus; *after Coreggio.*
The Martyrdom of St. Agapita; *after Gio. Odazzi.*

ROSSI, Pasquale, called Pasqualino. This artist was born at Vicenza in 1641. Without the instruction of a master, he is said by Orlandi to have reached a respectable rank as a painter of history, by studying and copying the best works of the Venetian and Roman schools. Of his pictures in the churches at Rome, the most deserving attention

are Christ praying in the Garden, in S. Carlo al Corso; and the Baptism of Christ by St. John, in S. Maria del Popolo. In the church of the Silvestrini, at Fabriano, is a picture by him of the Madonna and Bambino; but perhaps his most estimable production is his celebrated altar-piece, in the cathedral at Matelica, representing St. Gregory interceding for the Souls in purgatory, painted in the finest style of Guercino. He also painted gallant assemblies and musical parties, which are esteemed in the choicest collections. He died in 1700, aged 59.

ROSSI, Antonio. He was born at Bologna in 1700, and was educated in the school of Cavaliere Marc Antonio Franceschini, of whom he was a favourite disciple, and who recommended him, in preference to his other pupils, to execute the commissions which, from his extensive occupation, he was incapable of undertaking. Of the numerous pictures he painted for the public edifices at Bologna, his Martyrdom of S. Andrea, in the church of S. Domenico, is the most creditable to his talents. He was much employed in decorating, with his figures, the architectural and perspective views of Orlandi and F. Brizzio.

ROSSI, Andrea. An Italian engraver, who resided at Rome about the year 1770. We have, among others, the following prints by him:

The Portraits of Joseph II. and the Archduke Leopold; *after Pompeo Battoni.*
A Bust of the Virgin; *after Carlo Dolci.*
St. Margaret of Cortona kneeling before a Crucifix; *after Pietro da Cortona.*

ROSSO, Il, called by the French Maitre Roux. This eminent artist was born at Florence in 1496. Although he was not a disciple of Andrea del Sarto, he was at first an admirer of his manner, and afterwards improved his powers by studying the works of Michael Angelo and Parmigiano. Endowed with a ready and inventive genius, he scorned to be the servile imitator even of Buonaroti, and at an early age he ventured to compete with the ablest of his contemporaries in the cloister of La Nunziata, where he painted a large picture of the Assumption of the Virgin, which was distinguished by a novel and intrepid style, in which he displayed both originality and taste. After painting several other pictures for the churches at Florence, particularly the Marriage of the Virgin, in S. Lorenzo, he went to Rome, where his talents were already known. He painted an altar-piece for S. Maria della Pace; and the Decollation of St. John, for the church of St. Salviati. Il Rosso had acquired considerable celebrity when that city was taken and plundered, in 1527; and with many other artists was obliged to fly from Rome. He took refuge at Volterra, where he painted a fine picture of the Deposition from the Cross, for the Oratorio di S. Carlo. He afterwards went to Venice, where he painted for Aretin his celebrated picture of Mars and Venus, which has been engraved by his disciple Domenico Barbiere. Not meeting with the success he expected in Italy, he resolved on visiting the court of Francis I. of France, who was at that time the great encourager of art. He was very favourably received by that monarch, who immediately engaged him in his service, and appointed him superindent of the great works which he was then engaged in at the Chateau of Fontainbleau. As Il Rosso was not less eminent as an architect than a painter, he undertook the building of the great gallery in that palace, which was executed from his plan, and which he decorated with

several paintings and ornaments in stucco, many of which were afterwards destroyed by his rival and competitor, Francesco Primaticcio, to make way for his own works. Of twenty-four pictures, emblematical of the principal actions of Francis I. thirteen still remain, of which a particular description has been given by the Abbé Guget.

The style of Il Rosso, though singular, is grand. He displayed a dignity of character, a lively expression in his heads, a tasteful arrangement of his habiliments, an effective management of his light and shadow, and a daring execution; though these excellencies were accompanied by a wildness and extravagance, too frequently attached to a fertile and exuberant imagination. This able artist was well versed in literature, and had a taste for poetry and music. His conversation was agreeable, and his manners polished. The possession of such accomplishments secured him the regard and good graces of Francis I. He was in the full possession of royal favour, and of the public estimation, when he sacrificed these enjoyments to a mean and unfounded suspicion. He had contracted a friendship with Francesco Pellegrini, a Florentine painter, who was in the habit of visiting him frequently, when his house was robbed of a considerable sum. He rashly suspected Pelegrini to be the robber, against whom he brought a formal accusation; he was in consequence of the charge put to the torture, and after suffering the most horrible torments was declared innocent. The remorse of having so unjustly exposed an innocent person to so dreadful a trial, preyed upon his mind, and he put an end to his existence by poison, in 1541, at the age of 45.

ROTA, Martino. This eminent engraver was born at Sebenico, in Dalmatia, about the year 1540, but he chiefly resided at Rome and Venice. By whom he was instructed in the art of engraving is not ascertained, but he proved himself an artist of great ability. His design of the figure is unusually correct, and his extremities are marked with precision. His plates are executed entirely with the graver, and though they are not very highly finished, they are wrought in a neat clear style. His print, representing the Last Judgment, *after Michael Angelo Buonaroti,* is justly considered as his master-piece, whether we consider the neatness of the execution, or the exactness with which he has preserved the correct drawing of the painter, on a scale so different from the original. This fine print, which is inscribed *Martinus Rota,* 1569, has been very closely copied by *Leonard Gaultier,* though it may easily be distinguished from the original, not only by its inferiority, but by observing that the face of the portrait of M. Angelo, which is represented in a small oval at the top, is in the original turned towards his right shoulder, in the copy it is towards the left shoulder. There is also a copy of it by *J. Wierix.* He engraved some plates from his own designs, and from the principal Italian painters. He usually signed his plates with his name, but sometimes marked them with a singular monogram, consisting of an M. and a wheel by the side of it, in reference to his name, *Rota,* in Latin, signifying a wheel, M. ⊛. The following are his principal plates, which are difficult to meet with in good impressions:

PORTRAITS.

Maximilian II. Rom. Imper. 1575.
The Emperor Rodolphus II. 1592; with the cypher.
Ferdinand I. in the costume of his time. 1575.
Henry IV. King of France.

VARIOUS SUBJECTS FROM HIS OWN DESIGNS.

The Resurrection; dated 1577.
The same Subject, differently treated.
The Murder of the Innocents.
The Last Judgment; dedicated to Rodolphus II. 1573.
Another print of the Last Judgment. This plate was left imperfect at his death, and was finished by another hand.
The Scourging of Christ. 1568.

SUBJECTS AFTER VARIOUS MASTERS.

The Martyrdom of St. Peter; *after Titian.*
Mary Magdalen penitent; *after the same.*
Prometheus chained to the Rock; *after the same.*
Christ appearing to St. Peter; *after Raffaelle.* 1568.

ROTARI, Conte Pietro. This painter was of a noble family of Verona, born in 1707, and, among other accomplishments, was instructed in design. For some time he merely practised the art as an amusement, but his progress was so flattering, that he at length resolved to adopt it as a profession, and he became a scholar of Antonio Balestra, under whom he studied until he was eighteen years of age. He afterwards visited Venice, where he passed two years in contemplating the works of the best masters of that distinguished school of colouring. In 1727 he went to Rome, where he entered the school of Francesco Trevisani, and was occupied four years in studying the great works of art in that metropolis. By the advantages of travel, and an assiduous application to his pursuit, he became a correct and graceful designer, and joined to the expressive airs of his heads, an elegance of contour, and a tasteful dispostion of his draperies, in which he was not surpassed by any artist of his time. His principal works in Italy are his picture of the Annunciation, at Guastalla; and the Birth of the Virgin, in the church of S. Giovanni, at Padua. He afterwards visited the courts of Vienna and Dresden, where he met with the most flattering encouragement; and in 1756 was invited to St. Petersburg by the Empress of Russia, who appointed him her principal painter, in which capacity he died, in 1762, aged 55. We have several slight but spirited etchings by this artist, some of which are from his own compositions, and others after the works of Ballestra; among others are the following:

The Portrait of Filippo Baldinucci. 1726.
St. Francis kneeling before a Crucifix; *from his own design.*
The Education of the Virgin; *the same.*

SUBJECTS AFTER ANTONIO BALLESTRA.

Abraham and the Angels.
David with the Head of Goliah.
St. Jerome; half-length.
Venus and Æneas.

ROTTENHAMER, John. He was born at Munich in 1564, and was instructed in the rudiments of design by an obscure artist, named Donower. At an early period of his life he went to Rome, where it was not long before he distinguished himself by painting

small pictures of historical subjects, which, though they retained somewhat of the German taste, were ingeniously composed, and touched with great neatness and spirit. He had acquired some reputation by his easel pictures, when he was commissioned to paint an altar-piece for one of the churches at Rome, representing several Saints, with a glory of angels. The ability which he discovered on this occasion excited universal surprise at the extent and versatility of his talents. A desire of improving himself in colouring, prompted him to visit Venice, where he particularly attached himself to studying the works of Il Tintoretto, in the Scuola di S. Marco; and he appears to have imitated the style of that master with uncommon success. During his stay at Venice, he painted some pictures for the public edifices, of which the most admired were the Annunciation, in the church of S. Bartolomeo; and a picture of S. Cristina, at the Incurabili. Ferdinand, Duke of Mantua, employed him in several considerable works, for whom he painted one of his most admired pictures, representing Nymphs dancing. After a residence of many years in Italy he returned to his native country, and established himself at Augsbourg, where he met with great encouragement. He painted a picture for the great altar of the Holy Cross, representing all the saints, which is considered one of his most capital performances, and was much employed for the private collections. He was patronised by the Emperor Rodolphus II. for whom he painted a capital picture of the Feast of the Gods, a composition of many figures, gracefully designed, and coloured with all the splendour of the Venetian school. His cabinet pictures are by no means uncommon, and they are found in the choicest collections. The back-grounds are frequently painted by John Breughel, and sometimes by Paul Brill. He was fond of decorating his compositions with rich and splendid accessories, and was particularly desirous of introducing naked figures into his pictures, which he piqued himself on designing with taste, and colouring with delicacy. He usually made choice of gay and agreeable subjects, and the airs of his heads are expressive, though not sufficiently varied. Though Rottenhamer resided great part of his life in Italy, he never entirely lost sight of the taste of his country. His design, though not very incorrect, is formal and mannered. He died at Augsbourg, in 1606, aged 42.

ROVERE, Giovanni Mauro, called Fiamminghino. This painter was born at Milan in 1570, of parents originally of Flanders. According to Orlandi, he was brought up under the Procaccini, whose style he followed, particularly that of Giulio Cesare. He painted history with some reputation, and when he did not suffer himself to be led away by a dangerous impetuosity, produced some pictures worthy of the school in which he was educated. Such is his altar-piece of the Last Supper, in the church of S. Angelo, at Milan, which is admired for the grandeur of the composition, and the expressive character of the heads. There are several of his easel pictures in the private collections at Milan. He died in 1640, aged 70.

ROULLET, John Louis. An eminent French engraver, born at Arles, in Provence, in 1645. He was first instructed in the art of engraving by John Lenfant, but he afterwards became a pupil of Francis de Poilly, and was the ablest of his scholars. On leaving that master he went to Italy, where he passed ten years, and acquired a purity and correctness of drawing which enabled him to engrave with success after the great masters of the Italian school. His print of the Marys with the dead Christ, after the celebrated picture by *Annibale Caracci,* formerly in the Orleans collection, now in the pos-

session of the Earl of Carlisle, is one of the most admirable productions of the art, for the firm and correct drawing, the beauty of the graver, and the fidelity with which he has preserved the fine expression of the original picture. The following are his principal works:

PORTRAITS.

Louis XIV.; a half-length.
Francis de Poilly, Engraver to the King. 1680.
John Baptist Lully, Musician to the King.
Ascanius Philamarinus, Cardinal Archbishop of Naples.

SUBJECTS AFTER VARIOUS MASTERS.

The three Marys, with the dead Christ; *after An. Caracci.*
The Virgin and infant Jesus; *after the same.*
Two of the angles of the dome of the church of the Jesuits at Naples, representing St. Matthew and St. Luke; *after Lanfranco.* The two other angles, representing St. Mark and St. John, are engraved by *F. Louvemont.*
The Visitation of the Virgin to St. Elizabeth; *after Mignard.*
The Virgin, with the infant Jesus in her arms, who is holding a Bunch of Grapes; *after the same.*

ROULLIERE, La. This artist is mentioned by Papillon as an engraver on wood of some merit, who flourished about the year 1700, but he has not specified any of his works.

ROUSSEAU, James. This artist was born at Paris in 1626. After being instructed in the elements of design in his native city he went to Rome, where he applied himself to the study of perspective and landscape, and designed the most remarkable views in the vicinity of that city. He formed an intimacy with Herman Swanevelt, whose sister he married, and, assisted by the advice and instruction of that able artist, he became an eminent painter of landscapes and architectural views. On his return to Paris he met with the most favourable reception. He was employed by Louis XIV. in ornamenting the chateaux of Marly and St. Germain en Laye, and was made a member of the Academy at Paris. He was in the height of his reputation at the time of the revocation of the edict of Nantes, when, on account of his being a protestant, he was obliged to leave France, and his name was erased from the list of the academicians. He retired into Holland, where he was invited to England by the Duke of Montague, and was employed, in conjunction with Charles de la Fosse and John Baptist Monnoyer, in ornamenting his mansion of Montague House. He was afterwards employed in painting several landscapes and perspective views for the palace of Hampton Court. The landscapes of Rousseau generally represent select and classic scenery, embellished with the views of magnificent architecture. He appears to have taken for his model the admirable productions of Nicholas Poussin. We have a few etchings by this artist, which are executed in a spirited style; among which are,

A set of six Landscapes, with architecture and figures.
The Repose in Egypt; *after An. Caracci.*
St. John Baptising the People of Israel; *after the same.*

ROUSSEAU, John Francis. A French engraver, who resided at Paris about the year 1760. He has engraved a great number of vignettes and other book-plates; *after Gravelto, Cochin,* and others. We have also the following prints by him:

The Virgin and infant Christ; *after Vander Werf.*
St. Jerome; *after Mola.*

ROUSSELLET, Giles. This artist was born at Paris in 1614. It is not known under whom he learned the art of engraving, but his style resembles that of Bloemaert. His drawing is correct, and his prints possess considerable merit, though in some of them the lights are more covered than is necessary, which gives a heaviness to their effect. The number of his plates is considerable, of which the following are the most esteemed:

PORTRAITS.

Charles de Valois, Duke d'Angouleme.
Peter Seguier, Chancellor of France; *after Le Brun.*
Richard de Belleval, Chancellor of the University; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

The Frontispiece to the Polyglot Bible; *after S. Bourdon.*
The Holy Family; with St. Elizabeth and St. John presenting the infant Jesus with a Bird; *after Raffaelle.*
The Holy Family; *after the same;* called *La Belle Jardiniere.*
The Holy Family, with St. Elizabeth, St. John, and two Angels; *after the same.* G. Edelinck has engraved the same subject.
St. Michael discomfiting the Evil Spirit; *after the same.*
The Annunciation; *after Guido.*
Four plates representing three of the Labours of Hercules and his Death; *after the same.*
David playing on the Harp; *after Domenichino.*
The Entombing of Christ; *after Titian.*
Four plates of the Four Evangelists; *after Valentin.*
The Servant of Abraham meeting Rebecca; *after N. Poussin.*
Moses saved from the Nile by Pharoah's Daughter; *after the same.*
The Holy Family; *after S. Bourdon.*
St. John the Evangelist; *after the same.*
The Crucifixion; *after Le Brun.*
The Dead Christ in the lap of the Virgin; *after the same.*
The Dead Christ supported by an Angel; *after the same.*
The Holy Family; *after the same.*
Mary Magdalen penitent; *after the same.*
St. Bernard kneeling before the Virgin; *after the same.*
St. Theresa in contemplation; *after the same.*

ROUSSELET, Mary Ann. This lady was the wife of Peter Tardieu, the engraver, and was probably a relative of the preceding artist. She engraved several plates for Buffon's Natural History; and among other prints we have by her,

St. John in the Desert; *after Charles Vanloo.*

ROUSSIERE, ———. This artist is noticed by Mr. Strutt as the engraver of a portrait of Michael de Castelnau, Ambassador from France.

ROUX, Maibre. See Rosso.

ROY, Henry le. An obscure engraver, by whom we have a set of six plates of Butterflies, Beetles, and other insects, etched in a style resembling that of Hollar, and retouched with the graver. They are inscribed *Henry le Roy, fecit Æ.* 72, 1651.

ROY, C. le. This name is affixed to the portrait of And. Hercules Card. Fleury; engraved *after Autreau.*

RUBEIS. See Rossi.

RUBENS, Sir Peter Paul. In presenting the memoirs of the illustrious head of the Flemish school, we have to speak of the consummate painter, the enlightened scholar, the skilful diplomatist, and the accomplished man of the world. Peter Paul Rubens was the son of John Rubens and Mary Pipelings, both descended from distinguished families of the city of Antwerp, where his father filled the situation of one of the principal magistrates. The calamities of civil war, which desolated the Low Countries about the year 1570, obliged him to abandon his charge, and to take refuge at Cologne, where our artist was born, in 1577, on the feast of St. Peter and St. Paul, on which account he received at the baptismal font the names of those Apostles. In his early years, his mind was cultivated with the most attentive care, and in the progress of a classical education, he discovered uncommon vivacity of genius, and unusual docility of disposition. The city of Antwerp having again been placed under the dominion of Spain, the father of Rubens returned to his native city, and re-entered on the administration of his office.

On finishing his studies, the young Rubens was placed as a page to the Countess of Lalain, in which capacity he remained a short time, in a situation by no means agreeable to his wishes. His father dying soon afterwards, he obtained his mother's permission to pursue the bent of an inclination he had discovered for painting, and he was placed under the tuition of Tobias Verhaecht, a landscape painter of some respectability, but his genius leading him more immediately to historic painting, he became a disciple of Adam van Oort, whose works were then in high reputation. The depravity and extravagance of that artist could not fail of disgusting a student whose elevated mind, and urbanity of manners, were as remarkable as the brutal outrages of his instructor, and he soon quitted that master, to enter the school of Otho Venius, who was at that time considered one of the most distinguished masters of the Flemish school. To his talents as a painter, Otho Venius united the most polished manners, and an extensive acquaintance with literature. The possession of qualities so congenial with his pursuits, rendered the tuition of Otho Venius particularly agreeable to our student, who conceived the strongest attachment and the most profound veneration for his instructor.

Rubens had reached his twenty-third year, when his preceptor assured him, that his lessons could be of no further advantage to him, and recommended a journey to Italy, as the surest means of leading to perfection those talents which had already displayed themselves with such extraordinary promise. In following the advice of his master,

Rubens gratified his own particular inclination, which had been long bent on such a project. He had for some time been favoured with the patronage of the Arch Duke Albert, then governor of the Netherlands, who on this occasion forwarded his views, by giving him a particular recommendation to Vincenzio Gonzaga, Duke of Mantua, and in 1600, he set out on his travels to Italy.

On his arrival at Venice, he passed some time in examining the most celebrated works of the Venetian masters, and pursued his journey to Mantua, where he was received by the Duke with the most marked distinction. To fix him near his person, he appointed him one of the gentlemen of his chamber, and this honour was the more acceptable to Rubens, as it gave him the opportunity of a more intimate acquaintance with the great works of Giulio Romano, in the Palazzo del T. which were the objects of his paricular admiration. The contemplation of the poetry of Homer, personified by the graphic powers of Giulio, excited his emulation to the highest pitch; and it is reported, that whilst he was occupied in painting a picture of the history of Turnus and Æneas, intending to warm his imagination by the rapture of poetry, he repeated, with energy, the lines of Virgil, commencing,

Ille etiam patriis agmen ciet, &c.

The Duke, who overheard him, entered the apartment, and was not a little surprised to find his painter's mind stored with all the graces of literature. Rubens had been two years in the service of the Duke of Mantua, when he requested and received the permission of his protector to revisit Venice, for the purpose of studying the works of Titian and Paolo Veronese, which had made so deep an impression on him in his passage through that city. It was by studying the best principles of colouring at the fountain head, that he acquired that splendid style which is so much admired in his works, and on his return to Mantua, he evinced how much he had profited by his studies at Venice, in the three magnificent pictures he painted for the church of the Jesuits, which may be regarded as some of his finest works. The Duke of Mantua being desirous of possessing the best copies he could procure of some of the most celebrated pictures at Rome, cast his eye on Rubens as the most capable of executing such a commission, and was at the same time influenced by the obliging intention of affording his favourite an opportunity of visiting the great emporium of taste and *virtu*. He received this flattering mark of his patron's distinction with gratitude and delight; and during his residence in the metropolis of art, he sent his employer transcripts of several of the most distinguished paintings which were executed with no common ability, and were esteemed by his patron little inferior to the originals. He was employed by the Arch Duke Albert to paint three pictures for the church of S. Croce in Gerusalemme, representing the Finding of the Cross by St. Helena, Christ bearing his Cross, and the Crucifixion. The two last are considered amongst his most admirable productions.

In 1605, the Duke of Mantua having occasion to send an envoy to the court of Spain, selected Rubens for the purpose, and directed him to return to Mantua from Rome, to enter on his embassy. He set out for Madrid, carrying with him magnificent presents for the Duke of Lerma, the favourite minister of Philip III. He exerted at that court his political and pictorial talents, with a dignity and propriety that raised the latter, without debasing the former, and accomplished the object of his mission entirely to the satisfaction of his employer and the King of Spain, whose portrait he painted, and received from that monarch the most flattering marks of esteem and approbation. Soon

after his return from his embassy, the Duke of Mantua permitted him to revisit Rome, having been engaged to ornament the tribune of S. Maria in Vallicella, where he painted three admirable pictures, in which he appears to have imitated the style of Paolo Veronese. On leaving Rome, Rubens visited Genoa, where the distinguished reputation he had acquired in the other parts of Italy excited the public curiosity, and he was employed in several considerable works, which increased his celebrity. He painted two pictures for the church of the Jesuits, representing the Circumcision, and St. Ignatius working a Miracle, which were highly applauded.

Rubens had now been absent eight years from his native country, when he received the intelligence, that his mother was dangerously ill, and though he returned to Antwerp with all possible speed, he did not arrive until after her death. The loss of a parent, to whom he was tenderly attached, was a severe affliction to Rubens, and he had formed the project of returning to Italy, when the Arch Duke Albert and the Infanta Isabella employed every inducement to retain him in their service. He consequently abandoned his intention, and established himself at Antwerp, where he built a magnificent house, with a saloon in the form of a rotunda, which he enriched with antique statues, busts, vases, and pictures, by the most celebrated painters. It was in the midst of these select productions of art, that he conceived and executed the greater part of the *chef d'œuvres* which have immortalized his name. He now passed several years in the tranquil and successful exercise of his great abilities, during which time he embellished the public edifices of the Low Countries with an almost incredible number of his admirable paintings.

To accomplish the extensive undertakings in which he was engaged, and at the same time to keep alive his intercourse with the Muses, whose society he always courted with avidity, the occupation of his time was regulated with a precision which nothing was permitted to derange. He never painted without having read to him some passage of history or poetry, and the works of ancient or modern writers were equally familiar to him, as he perfectly understood and spoke with fluency seven different languages. This constant accumulation of knowledge had enriched the mind of this great painter with inexhaustible resources.

The extraordinary and well merited fame acquired by this admirable artist, could hardly fail of exciting the envy, and consequently the injustice, of his contemporaries. Rubens, generous and affable, the liberal and beneficent encourager of art, found himself assailed by the calumnies of those who were most indebted to him for assistance. With the most audacious effrontery, they attempted to insinuate that he owed the best part of his reputation, in the great variety of works for which he was celebrated, to the talents of his disciples Snyders and Wildens, who he occasionally employed in forwarding the animals and landscapes in some of his pictures. Cornelius Schut, who was in want of employment, accused him of poverty of invention; Abraham Janssens had the hardihood to defy him to a trial of strength; and even Theodore Rombouts ventured to vilify his works. The exalted mind of Rubens treated these atrocities in a manner becoming the elevation of his feelings and the philanthropy of his heart. He relieved the necessities of the first, by procuring him employment; he answered the challenge of the second, by a dignified neglect; and replied to the sarcasms of Rombouts, by an exposure of his famous Descent from the Cross. The more effectually to establish his claim to the title of the universal painter, he finished with his own hand

some of his most admirable landscapes, his lion-huntings, and other miscellaneous subjects, which covered his calumniators with shame and confusion.

The fame of Rubens had long been established at the court of France, when he was commissioned by Mary of Medicis, in 1620, to ornament the gallery of the palace of the Luxembourg. He accomplished this great work in twenty-four compartments, representing, in very ingenious allegorical, and emblematical subjects, the principal events of the life of that princess. The whole series was painted at Antwerp, except two pictures, which he finished at Paris, in 1623, when he arranged the whole in the gallery. If the surprising number of large pictures painted by Rubens, were not sufficient testimonies of the abundance and facility of his genius, this immense gallery, completed in three years, would amply demonstrate it. It was at this period that he became acquainted with the Duke of Buckingham, who accompanied Prince Charles through France, in his way to Madrid, and who afterwards became the purchaser of his rich museum of works of art. On his return to the Netherlands he was honoured with several conferences with the Infanta Isabella, on the then critical state of the government of the Low Countries, who was so satisfied with his political intelligence and capacity, that she sent him to Madrid for instructions, preparatory to a negociation for peace between Spain and England. In 1628 he arrived in the Spanish capital, where he was received in the most gracious manner by Philip IV. and the Duke de Olivares, and acquitted himself in his diplomatic capacity entirely to the satisfaction of the king and his minister. During his residence at the court of Spain, his powers as a painter were not neglected. Philip was in possession of taste, and Olivares had splendor. Rubens was alternately caressed by both. The royal collections of the Escurial, Pardo, and Madrid, an inexhaustible mine of art, were thrown open to his view.

The Duke de Olivares had just completed his foundation of a convent of Carmelites, at the small town of Loeches near Madrid, and the King, as a mark of favour to his minister, commissioned Rubens to paint four pictures for their church, which he executed in his grandest style, and the richest glow of his colouring. They are of large dimensions, and in composition and execution are not excelled by any of his works. The first is an allegorical subject of the Triumph of the New Law, which he has personified in the most beautiful and graceful manner. The figure of Religion, seated on a superb triumphal car, drawn by four angels, with others bearing the cross, with characteristical symbols, four figures expressive of the various characters of Infidelity or Ignorance, over which Religion is supposed to triumph, follow the car, like slaves or captives bound with chains. The group is crowned with beautiful cherubim that hover in the air, with chaplets in their hands, disposed with singular art, and the most charming effect. The companion picture represents the Interview of Abraham with Melchisedeck, who offers him bread, and the tenth of his spoils. In the drapery of the priests and the armour of the soldiers, Rubens has exhausted every resource that his rich fund of colouring could supply. The other two pictures, of equal size and excellence with the above, represent the Four Doctors of the church and the Four Evangelists, with their distinctive emblems: compositions of undescribable majesty and expression. He also painted eight grand pictures for the great saloon of the palace at Madrid, which are regarded as matchless specimens of his colouring; they represented the Rape of the Sabines; the Battle between the Romans and Sabines; the Bath of Diana; Perseus and Andromeda; the Rape of Helen; the Judgment of Paris; Juno, Minerva, and Venus; and the Triumph of Bacchus. For those extraordinary productions he was magnifi-

cently rewarded, received the honour of knighthood, and was presented with the golden key, as gentleman of the chamber to the king. In 1627, he returned to Flanders, and had no sooner rendered an account of his mission to the Infanta, than he was sent to England, for the purpose of sounding the disposition of the government on the subject of a peace, the principal obstacle to which had been removed by the death of the Duke of Buckingham. Though he was not at first presented to the King in the quality of an envoy, Charles was too zealous a lover of the art, not to receive this illustrious painter with every mark of distinction. He engaged him to paint the ceiling of the Banqueting House, where he represented the Apotheosis of James I.

In the frequent visits with which the King honoured our painter whilst he was engaged in this considerable work, Rubens, with infinite delicacy and address, took a favourable opportunity of touching on the subject of a peace with Spain, and finding that monarch no way averse to such a measure, at length produced his credentials, and the King appointed some members of his council to negociate with him on the subject of a pacification, which was soon after effected. Charles was so much pleased with the conduct of Rubens on this trying occasion, and so satisfied with the exertions of his pencil, that he munificently rewarded him for his labour; and on the 21st of February, 1630, conferred on him the honour of knighthood. The important object of his mission being thus happily accomplished, he returned to the Netherlands, where he was received with all the honours and distinction due to his exalted merit.

Rubens had now reached his fifty-eighth year, was in full possession of the plenitude of his fame, loaded with wealth and honours, deservedly acquired, when he experienced some attacks of gout of a more violent nature than those to which he had previously been subject, and they were succeeded by an infirmity and trembling of his hand, which obliged him to renounce all works of large dimensions, and to confine himself to easel pictures. He also found it necessary to abandon all public business, except the instruction of his disciples, and limit his epistolary correspondence to a few distinguished artists, with whom he delighted to hold an intercourse as long as he lived, on which occasion he expressed himself with a warmth of feeling bordering on enthusiasm. We are indebted to the Chevalier Mechel for the preservation of one of his letters, and of some fragments of his advice to his pupils, which are sufficiently interesting to warrant their insertion. A short time before his death, he wrote a letter to Francis du Quesnoy, called Il Fiammingho, the celebrated sculptor, in acknowledgment of the receipt of some casts of the marbles he had executed at Rome, in which he wrote to him in the following terms: "I cannot express to you the obligations I feel for the models you have sent me, particularly for the casts of those admirable children with which you have decorated the tomb of M. . . . . in the Chiesa del Anima. It is not art, but nature, that we admire in forms so tender and full of life. In what terms shall I address you, on the universal and well merited applauses you have acquired by the admirable statue of St. Andrew, which you have lately finished. Your fame and celebrity reflects honour on our country. Did not the infirmity of age, and a fatal gout, which devours me, confine me to my chair, I would fly to Rome, to indulge myself with the sight of objects so deserving of admiration. But as I cannot look for that pleasure, I must satisfy myself with the hope of seeing you soon among us; and I doubt not that our country will be proud of the works with which you will enrich it. May it please heaven that this may happen before death, which soon will close my eyes for ever, deprives me of the inexpressible satisfaction of contemplating the wonderful productions of that able hand

which I kiss with the most profound sentiments of my heart." Of the process of his colouring, we have some intimation in the following extract from his lessons. "Begin, says he, by painting in your shadows lightly, taking particular care that no white is suffered to glide into them, it is the poison of a picture, except in the lights; if once your shadows are corrupted by the introduction of this baneful colour, your tones will no longer be warm and transparent, but heavy and leady. It is not the same, continues he, in the lights, they may be loaded with colour as much as you may think proper, provided the tones are kept pure; you are sure to succeed in placing each tint in its place, and afterwards by a light blending with the brush or pencil, melting them into each other, without tormenting them, and, on this preparation, may be given those decided touches, which are always the distinguishing marks of the great master."

Rubens continued to exercise his art until the year 1640, when he died, at the age of 63. He was buried with extraordinary pomp in the church of St. James, under the altar of his private chapel, which he had previously decorated with one of his finest pictures. His widow and children erected a monument to his memory, with an epitaph, which, as it is particularly explanatory of his varied faculties, and of the honours which were conferred on him, is here inserted.

D. O. M.
PETRUS PAULUS RUBENIUS, Eques,
Joannis hujus Urbis Senatoris Filius,
Steni Toparcha.
H. S. E.
Qui inter cæteras, quibus ad miraculum,
Excelluit Doctrinæ, Historiæ priscæ,
Omniumque bonarum artium, et elegantiarum dotes,
Non suum tantum sæculi,
Sed et omnis ævi,
Apelles dici meruit,
Atque ad Regum Principumque Virorum amicitias,
Gradum sibi fecit.
A Philippo IV. Hispaniarum Indiarumque Rege
Inter Sanctioris Consilii Scribas adscitus;
Et ad Carolum Magnæ Britanniæ Regem
Anno M.DC.XXIX. delegatus,
Pacis inter eosdem Principes mox initæ
Fundamenta feliciter posuit.
Obiit anno sal. M.DC. XL. Ætatis LXIII.
Domina Helena Formentia Vidua ac Liberi
Sacellum hoc Aramque, ac Tabulam, Dei Paræ
Cultui consecratam, memoriæ Rubenianæ
L. M. poni dedarique curarunt.
R. J. P.

Perhaps no painter has left behind him so many and so considerable proofs of the excellence and variety of his powers. He painted history, portraits, landscapes, animals, fruit, and flowers; and it would be difficult to decide in which he most excelled. Flanders, France, Italy, and England, abound with the admirable productions of his

pencil; and it will be easily conceived that a particular detail of them is beyond the compass to which a work of this nature is necessarily limited. The city of Antwerp alone possessed in its public edifices thirty-six pictures by Rubens, most of which, with many others in the churches of Brabant and Flanders, were seized by the French, on their inroad into the Netherlands, and now form some of the principal ornaments of the gallery of the Louvre. From his birth he had evinced a lively, elevated, and universal genius, and had enriched his mind with an extensive and intimate acquaintance with history, poetry, and the belles lettres. With the possession of such resources, he invented with facility; and his incessant practice gave him an unexampled dexterity of execution. Of the fertile powers of his imagination, regulated by learning and taste, he has given abundant demonstration, in his admirable series of allegories, in the gallery of the Luxembourg. His genius was adapted to the grandest compositions; and his powers appear to have expanded themselves in proportion to the scale on which they were called upon to act. He did not, like Raffaelle, possess that mild inspiration of sentiment which manifests itself in the graceful and beautiful, but he was animated with that poetic fire, that displays itself in effects which astonish and surprise. His most abundant compositions seem to have been produced without effort, and creation appears to have been an operation of his will.

Rubens has been unjustly refused the merit of an able designer. His drawing is, however, generally grand and facile, his outline free and flowing, and he had a competent acquaintance with anatomy; though it cannot be denied that correctness occasionally yielded to the impetuosity of his conceptions, and the vivacity of his execution, yet, in his great works, we meet with naked figures as admirable for their drawing, as for their inimitable colouring. Such is his stupendous picture of the Fallen Angels, in the Dusseldorp Gallery. Of this astonishing production, Sir Joshua Reynolds has favoured us with the following description: "If we consider the fruitfulness of invention, which is discovered in this work, or the skill which is shown in composing such an infinite number of figures, or the art of the distribution of the light and shadow, the freedom of hand, the facility with which it is performed, and what is still more extraordinary, *the correctness and admirable taste of drawing of figures foreshortened,* in attitudes the most difficult to execute, we must pronounce this picture to be one of the greatest efforts of genius that the art has produced." It will not be attempted to be denied, that he preferred the brilliancy of effect to the beauty of form, and too frequently sacrificed the correctness of design to the magic of his colouring. His works exhibit those qualities which evince a daring and enthusiastic conception, rather than the characteristics of a refined meditation or profound thought. He had studied the antique, Michael Angelo, and Raffaelle; but, far from his studies having elevated his mind to a feeling of the beautiful ideal, or an elegant selection of nature, he continued to attach himself to an unembellished imitation of the models of his country. This defect is particularly discernible in his female forms, which have seldom any pretensions to elegance or grace.

Although Rubens was not incapable of expression, yet we must not look to his pictures for the graceful and dignified airs which captivates us in the works of Raffaelle or Domenichino; and he was more capable of expressing the violent affections of the mind, than the placid and the bland. As a colourist, Rubens deservedly holds a distinguished rank. If he is less chaste than Titian, he is more brilliant. Rubens claims our applause by the lustrous splendour of his tints; Titian secures your approbation by the

purity of his tones and harmony of his effect. As an executive painter, Rubens may with truth be said to have surpassed every artist that has hitherto appeared; and the unexampled promptitude of his handling has given rise to an opinion, however erroneous, that the greater part of his large pictures were chiefly painted by his disciples, and ultimately retouched by himself. By this commanding power, which he possessed in the highest degree, Rubens was enabled to represent every object he undertook with the most characteristic propriety. His animals, especially those of a ferocious kind, are painted with a spirit and energy that is unequalled; his lions and tigers are touched with a fierceness peculiarly adapted to their character; and his horses, always of the noblest race, are designed with a fire and animation that is inimitable. In his landscapes he reminds us of the grandeur of Titian, and they are in no way inferior to those of that illustrious painter. The picturesque forms of his rocks and trees, the deep shadows in his glades and glooms, the watery sunshine, the dewy verdure, the airiness and facility of his touch, exhibit a charm, and show a variety of invention, which form a striking contrast with the mild amenity and uniform glow, we admire in the fascinating productions of Claude Lorraine. "The pictures of Rubens have this effect on the spectator, that he feels himself in no wise disposed to pick out and dwell on his defects. The criticisms which are made on him, are indeed often unreasonable. His style ought no more to be blamed for not having the sublimity of Michael Angelo, than Ovid should be censured for not resembling Virgil."

Rubens occasionally amused himself with the point, and we have a few etchings by him, which are executed in a bold and masterly style, though slight. They are as follow:

St. Francis receiving the Stigmata.
Mary Magdalen Penitent.
St. Catherine; a design for a ceiling.
An old Woman holding a lighted candle, with a Boy lighting another by it. When Rubens had etched the plate, a few impressions only were taken off, which are now become extremely scarce. It was afterwards finished by another hand. There is a copy of this print by *Cornelius Visscher*.
The Portrait of an English Minister; signed *P. P. Rubens, fecit*.

RUBENSTEIN, or Riebenstein. This artist was a native of Germany, but resided in England several years. He painted dead game and still-life, and sometimes portraits. He was a member of the Society of Painters, in St. Martin's Lane, and died in London about the year 1763.

RUBIALES, Pedro de. This Spanish painter was a native of Estremadura, and flourished about the year 1545. Little is known of his works in Spain, as he resided the greater part of his life at Rome and Florence, where he studied under Francesco Salviati, whom he assisted in many of his works. One of his best productions was his picture of the Conversion of St. Paul, in the church of Spirito Santo in Sassia, at Rome. He was also a coadjutor of Giorgio Vasari, in some of his works.

RUCHOLLE, Peter. An indifferent French engraver, who flourished about the year 1690. He engraved a few portraits, among which we have that of

Charles Emanuel, Duke of Savoy; *after Vandyck*.

RUGENDAS, George Philip. He was born at Augsbourg in 1666, and was first instructed in design by Isaac Fisher, a painter of history; but his genius leading him to paint battles and skirmishes of cavalry, he formed his style by studying the works of Borgognone, and the prints of Tempesta. He had acquired considerable reputation by his pictures of that description, when he resolved to visit Italy, and, 1692, went to Venice, where he passed some time, and was assisted in his studies by Giovanni Batista Molinari. From Venice he went to Rome, where it was not long before his talents became known, and he met with such flattering encouragement in that metropolis, that he had thoughts of establishing himself there; but the death of his father obliged him to return to Augsbourg, and he quitted Italy with regret in 1695. In a few years after his return to Augsbourg, the war of the Succession broke out, when Rugendas had a melancholy opportunity of personally witnessing those scenes of slaughter and desolation, which his imagination had so frequently traced with his pencil. During the siege, bombardment, and pillage of Augsbourg, by the French and Bavarians, in 1703, when all the citizens were overwhelmed with alarm, confusion, and despair, when himself and his property were at the mercy of the furious assailants, he exposed himself to the most imminent danger, to contemplate, with the eye of a painter, the attacks of the besiegers, which he designed with *sang-froid*, surrounded on all sides with carnage and destruction. He afterwards published a set of etchings from the drawings he had made under such extraordinary circumstances.

Rugendas merits a distinguished place among the painters of battles. Though he possessed an abundant and fertile imagination, his compositions are the result of judgment and reflection; his design is correct, and he consulted nature in every object he drew. Many of the most illustrious personages of Germany employed his pencil, and his works are found in the choicest collections of his country; they are very numerous, as he possessed a surprising facility of execution. His works exhibit three different styles, according to the various periods of his life. In the first he appears to have been less attentive to the correctness of design than the charm of colouring; in the second, his colouring is less attractive, but his drawing is decided and correct, and his touch more animated; in his last and best manner, he successfully combined an harmonious colouring with accuracy of design, and uncommon freedom of pencil. This ingenious artist died at Augsbourg in 1742, aged 76. Independent of his extensive occupation as a painter, Rugendas devoted a considerable portion of his time to engraving, and has executed a great number of plates, both etchings and in mezzotinto; among which are the following:

ETCHINGS.

A set of six Plates; entitled, *Caprici di Giorgio Filippo Rugendas.* 1698.
Eight Plates; entitled, *Diversi Pensieri fatto per Giorgio Filippo Rugendas, Pittore.* 1699.
A set of eight Plates, representing horsemen.
Six plates of Cavalry marching.
The military operations of the French and Bavarian armies at the siege of Augsbourg; in six plates. 1704.

MEZZOTINTO.

Four plates of Skirmishes between the Prussian and Hungarian Hussars.
Four plates of Huntings of the Lion, Tiger, &c.

RUGENDAS, Christian. According to Huber, he was the son of the preceding artist, by whom we have a great number of prints in mezzotinto, after the designs of his father, representing marches, halts, battles, &c.

RUGGERI, Guido. This artist was a native of Bologna, and flourished about the year 1550. He was a disciple of Francesco Raibolini, called Il Francia, and accompanied Primaticcio to France, where he assisted that master in his great work at Fontainbleau. He is, however, more known as an engraver than a painter. He engraved several plates from the designs of Primaticcio, which are executed in a style resembling that of Marco da Ravenna; and it is not improbable that he learned engraving in the school of Marc Antonio Raimondi. His plates were usually marked with a monogram composed of a G. and an R. joined together, with an F. for fecit, ℞F.

RUGGIERI, Giovanni Batista, called del Gessi. This painter was a native of Bologna, and was for some time a disciple of Domenichino, but he afterwards became a scholar of Francesco Gessi, whom he accompanied to Naples, and assisted him in some of his principal works in that city, and at Bologna. He visited Rome in the pontificate of Urban VIII. where he was patronized by the Marchese Giustiniani, and painted some pictures for the churches and palaces. In S. Maria della Minerva is a fine picture by him of the Nativity; and in S. Caterina a Monte Magnanapoli, he painted in fresco Mary Magdalen and St. Catherine, with St. John the Baptist, St. Dominic, and St. Philip Neri. His principal works at Bologna are the Assumption of the Virgin, the Adoration of the Magi, and the Descent of the Holy Ghost, in the church of S. Barbaziano, which have sometimes been mistaken for the works of Guido. This promising artist died at Rome, at the premature age of 32, much regretted by the admirers and professors of the art.

RUGGIERI, Ercole, called del Gessi. According to Malvasia, he was the brother of the preceding artist, and was also educated in the school of Francesco Gessi, whose style he followed with so much success, that his works are with difficulty distinguished from those of his master. Such are his picture of the Death of St. Joseph, in the church of S. Cristina di Pietralata, at Bologna; and the Virgin and infant Jesus, with St. Catherine, and other saints, at the Servi.

RUIDIMAN, or Reuttiman, John Conrad. This artist is mentioned by Mr. Strutt as the engraver of some plates of foliage, and other ornamental designs, published at Augsbourg.

RUINA, Gasparo. An indifferent engraver on wood, by whom we have a cut representing the Creation of Adam, which is evidently taken from the painting by Michael Angelo, in the Vatican, though it is inscribed, *Hieronymo de Grandi, pinxit. Gaspar Ruina, fecit.*

RUISCH, Rachel. This celebrated paintress of flowers and fruit was born at Amsterdam in 1664. She was the daughter of Frederick Ruisch, the celebrated professor of anatomy. At a very early age, without the instruction of a master, or any other assistance than that of copying the prints that accidentally fell in her way, she had given such convincing proofs of an extraordinary disposition for the art, that her father procured her the lessons of William van Aelst, an eminent flower painter. She not only surpassed

her instructor, but it may be very reasonably questioned, whether she has not excelled every other artist, in the department which she adopted, not excepting even the admirable productions of John van Huysum. Without partaking of the enthusiasm of Descamps, who unequivocally asserts, that "in her pictures of flowers and fruit she surpassed nature herself," it may be very justly said that she has represented those subjects in so admirable a manner, as to produce perfect illusion, which is rendered more exquisite by the selection of her objects, and her tasteful and picturesque manner of grouping them. The extraordinary talents of this lady recommended her to the particular patronage of the Elector Palatine, who, in 1708, appointed her his paintress. That prince was so great an admirer of her pictures, that he possessed a considerable portion of her finest works, for which she was munificently rewarded. Rachel Ruisch continued the exercise of her extraordinary talents with undiminished excellence, until she had reached a very advanced age, and died at Amsterdam in 1750, aged 86.

RUNCINAN, Alexander. This painter was a native of Scotland. He is said to have served his apprenticeship to a coach-painter, and by dint of practice to have acquired a facility of hand, and a considerable intelligence in colouring, though he was still uninstructed in the design of the figure. He travelled to Italy, and on his return exhibited some pictures in 1772. The next year he settled at Edinburgh, where he conducted the Academy of Arts recently established in that city, where he painted some historical pictures, among which was the Ascension, in the episcopal church. He was patronised by Sir James Clarke, who employed him to decorate his mansion at Pennywick with some subjects from Ossian. He died about the year 1780. There are a few etchings by this artist from his own designs, among which are the following:

Sigismunda weeping over the Heart of Tancred.
A View in Edinburgh, called the Netherbow Port.

RUPERT, Prince Palatine of the Rhine. The invention of engraving in mezzotinto was for some time ascribed to this illustrious personage, from a tradition received by Vertue from Mr. Killegrew, of Somerset-House, to whom it had been communicated by Evelyn, the author of *Sculptura*. The circumstance which led to the discovery is thus related: The Prince going out early one morning, observed a soldier employed in cleaning his musket from the rust, which the night dew had occasioned, and on examining it perceived something like a figure corroded upon the barrel, with innumerable small holes, close together, like friezed work on gold or silver, part of which the soldier had scraped away. He conceived an idea that some contrivance might be found to cover a copper-plate with such a grained ground of fine pressed holes, which would give an impression all black, and that by scraping away those parts which required to be white, the effect of the drawing might be produced. He communicated this idea to Wallerant Vaillant, a painter in his service; they made several experiments, and at last invented a steel roller, cut with tools, to make teeth like a rasp or file, which produced the black ground, which in some measure answered the purpose intended.

The authenticity of this account is rendered extremely questionable, by the authority of Baron Heineken, whose general accuracy entitles him to considerable credit, and who decidedly asserts, that the Prince was not the inventor of it. In his book entitled *Idée Generale d'une Collection complette d'Estampes*, he affirms, that "it was not Prince Rupert

who invented the art of engraving in mezzotinto, as Vertue and several other authors pretend to say. But it was the Lieutenant-colonel de Siegen, an officer in the service of the Landgrave of Hesse, who first engraved in this manner; and the print, which he produced, was a portrait of Amelia Elizabeth, Princess of Hesse, engraved as early as 1643. Prince Rupert learned the secret from this gentleman, and brought it into England, when he came over the second time with Charles II.

The following are the prints in mezzotinto engraved by Prince Rupert, some of which he marked with the initials R. P. F. the first letter surmounted with a crown, 

Huber mentions a Portrait of himself, in a military habit, inscribed *Rup. p. fec.* 1656.
A Magdalen in contemplation; *after M. Merian.*
An Executioner holding a Sword in one hand and a Head in the other, probably intended for that of John the Baptist, *after Spagnoletto.* On the sword is his monogram, and the date 1658. He engraved the head of the executioner a second time, on a smaller scale, for Mr. Evelyn's *Sculptura,* who informs us that it was presented to him by the Prince himself, as a specimen of the new-invented art.

RUSTICI, Francesco. This painter was born at Siena about the year 1595, and was a disciple of Francesco Vanni. He for some time imitated the style of Michael Angelo Caravaggio, and his pictures, representing subjects by torch-light, resemble those of Gerard Honthorst, called Gherard dalle Notti, though more select in his forms, and more correct in his design. He studied at Rome the works of Annibale Caracci and Guido, and painted some pictures for the public edifices and private collections, which, however, evince an originality of style which may be said to be entirely his own. His most esteemed production was his picture of the Annunciation, in one of the churches at Siena. "If he pleases in his other performances," says Lanzi, "in this he enchants." In the collection of the Grand Duke of Tuscany is a fine picture by Rustici, of an expiring Magdalen; and in the Palazzo Borghese at Rome, a St. Sebastian, which is much admired. He died in the prime of life, in 1625.

RUVIALE, Francesco, called Il Polidorino. According to Dominici, this painter was a native of Spain, though he was brought up at Naples, where he flourished about the year 1540. Having seen some of the works of Polidoro da Caravaggio at Naples, whither he had fled from the sacking of Rome, he became his disciple, and followed the style of that great artist with so much success, that he acquired the name of Il Polidorino. His principal works at Naples are his picture of the dead Christ, with the Virgin Mary and St. John, in the chapel of the Royal Tribunal; and the Descent from the Cross, in that of the Vicaria Criminale.

RUYSDAEL, Jacob. This admired landscape painter was born at Haerlem in 1636. It is not known under whom he studied, but Houbraken informs us, that, although he had given proof of extraordinary ability at the early age of fourteen, he did not at first follow painting as a profession, but for some years applied himself to the study and practice of surgery. He afterwards lived in habits of intimacy with Nicholas Berghem, and he is said to have been advised by that artist to devote his attention entirely to painting. His success warranted the recommendation of his friend; his pictures were purchased with avidity, and he soon became one of the most popular painters of his time. It has been erroneously stated, that this artist travelled to Italy, where he formed the taste of

his scenery by his studies in the vicinity of Rome. It would be difficult to form a conjecture more improbable and unfounded. The landscapes of Ruysdael represent the most interesting views in the neighbourhood of Haerlem, where he almost constantly resided; or occasionally the rocky borders of the Rhine, with cascades and waterfalls, which he treated in a style so admirably picturesque, that in those subjects he may be said to be unrivalled.

In the pictures of Ruysdael, it is evident that he designed every thing from nature, and he is unusually happy in his selection of it. His trees and broken grounds are of the most pleasing forms, his skies are light and floating, and there is an agreeable freshness in his verdure, which is almost peculiar to himself. His touch is remarkably free and spirited, his colouring is chaste and clear, and his masses of light and shadow are conducted with a masterly intelligence. The talents of Ruysdael were not confined to landscapes, he painted sea-pieces with equal success, and his pictures of fresh breezes and gales of wind, are equal to the productions of any artist who has treated those subjects. The pictures of this captivating painter are now justly held in the highest estimation, and are found in the choicest collections. They are sometimes decorated with figures by Adrian Vander Velde, or Philip Wovermans, by which their value is considerably increased. He died at Haerlem in 1681, aged 45. We have a few spirited etchings by the hand of this eminent painter, which, though slightly executed, produce a very natural and masterly effect. Some of them are now become extremely scarce. Mr. Strutt asserts, that "they bear some resemblance to the etchings of Waterloo." The collector will search in vain for this resemblance, as nothing can be more decidedly distinct than the prints of these artists.

RUYSDAEL, Solomon. This artist was the elder brother of Jacob Ruysdael, born at Haerlem in 1616. He painted landscapes and views of rivers in Holland, in which he imitated the style of John van Goyen, and was very probably his scholar. The pictures of Solomon Ruysdael are poorly painted, and produce a slight and feeble effect. He died at Haerlem in 1670, aged 54.

RUYTER, N. de. A Flemish engraver, who flourished about the year 1688. He appears to have imitated the style of Paul Pontius, but without much success. Among others, we have a plate by him representing

Diana reposing after the Chase; *after Gerard Valck.*

RYCK, Peter Cornelius de. According to Descamps, this painter was born at Delft in 1566. He was first placed under the tuition of James Willems, but he afterwards became a scholar of Hubert Jacobs. On leaving that master he went to Italy, and passed some years at Venice, where he formed his style by studying the works of Giacomo Bassano. He painted history and pastoral subjects, which were esteemed in his time.

RYCKAERT, Martin. This painter was born at Antwerp in 1591, and was for some time a disciple of Tobias Verhaecht, an artist of considerable celebrity. On leaving that master he went to Italy, where he studied several years, and returned to his native country with a great variety of designs he had made of the most remarkable views in the vicinity of Rome. With these resources, he distinguished himself as one of the ablest landscape painters of his time. He embellished his pictures with the ruins of ancient

architecture, rocks, mountains, and waterfalls; and his landscapes exhibit a grander choice of scenery than is usually to be found in the artists of his country. His works are occasionally decorated with figures by John Breughel. It is reported of this artist, that being occupied in designing the fortress of Namur, he was seized by the soldiers, and carried before the governor as a spy, who liberated him, on being convinced of the innocence of his intention. He lived in habits of intimacy with Vandyck, who painted his portrait, among the eminent artists of that time. He died at Antwerp in 1636, aged 45.

RYCKAERT, David. He was the son of the preceding artist, born at Antwerp in 1615, and was first instructed in landscape painting by his father; but the high estimation in which the works of Brower and Teniers were then held, induced him to attempt similar subjects, in which he was eminently successful. The Archduke Leopold, a great encourager of art, favoured him with his particular protection. In 1651, he was appointed director of the Academy at Antwerp, and his pictures were so much admired, that it was with difficulty he could keep pace with the demand for his works. He usually painted assemblies of peasants regaling, musical parties, and the interiors of chymists' laboratories; though he occasionally attempted subjects of a more elevated character. Towards the latter part of his life he frequently represented grotesque and fantastical objects, such as spectres, incantations, the Temptation of St. Anthony, &c. These absurdities appear to have been much in vogue about that time; and even the distinguished talents of Teniers were often employed in similar whimsicalities. He gave a lively and expressive character to his heads, his colouring is clear and transparent, and his pencil is light and spirited. The pictures of David Ryckaert are not often met with in this country, though they are to be found in the most select collections of Flanders and Brabant.

RYCKMAN, Nicholas. A Flemish engraver, born at Antwerp about the year 1620. From the appearance of his style, it is probable that he was a pupil of Paul Pontius. His plates are executed with the graver in a neat formal manner, and his drawing is generally incorrect. We have, among others, the following prints by him:

The Adoration of the Magi; *after Rubens.* The best impressions are before the address of either Gas. Huberti, or Corn. van Merlen.
The Entombing of Christ; *after the same.*
The Holy Family; *after the same.*
Christ and the Twelve Apostles; *after the same;* thirteen plates. The best impressions are before the address of E. Coninck.
Achilles discovered by Ulysses at the court of Lycomedes; *after the same.*

RYLAND, William Wynne. An eminent English engraver, born in London in 1732. He was a pupil of Simon Francis Ravenet, who was at that time established in England. On leaving that master he went to Paris, where he studied design for some time under Francis Boucher, and received the instruction of J. P. le Bas in engraving. After a residence of five years in Paris, where he engraved several plates, he returned to England, and was soon afterwards appointed engraver to the King. He engraved two whole lengths of his Majesty, *after Ramsay,* and a portrait of the Queen, *after Coates.* In the latter part of his life he applied himself to engraving in the chalk manner, prin-

cipally from the pictures of Angelica Kauffman, which style he is said to have first introduced into England, and which he greatly improved. The following are his principal plates:

PORTRAITS.

George III. King of Great Britain, &c.; *after Ramsay;* whole length.
Charlotte, Queen of Great Britain, &c.; *after Coates.*
John Stuart, Earl of Bute; *after Ramsay.*

SUBJECTS AFTER VARIOUS MASTERS.

Antiochus and Stratonice; *after P. da Cortona.*
Jupiter and Leda; *after F. Boucher.*
The Graces bathing; *after the same.*
Charity; *after Vandyck.*
Four plates representing the Muses, Urania, Thalia, Erato, and Clio; *after Cipriani.*

SUBJECTS AFTER ANGELICA KAUFFMAN.

Patience; oval.
Persevance; the same.
Maria, from Sterne's Sentimental Journey.
Telemachus recognised at the court of Sparta.
Achilles lamenting the Death of Partroclus.
Penelope awakened by Euryclea.
Eleonora sucking the Venom from the Wound of Edward.
Lady Elizabeth Grey imploring Edward IV. for her husband's lands.
The Judgment of Paris.
Venus on her Car.
The Flight of Paris and Helen.
Venus presenting Helen to Paris.
Venus borrowing the Cestus of Venus.
A Sacrifice to Pan.
Cupid bound, with Nymphs breaking his Bow.
Cupid asleep, with Nymphs awaking him.
Cymon and Iphigenia.
The Interview between Edgar and Elfrida after her marriage with Athelwold. This plate was left imperfect, and was finished by Mr. Sharp, after his unfortunate death, for the benefit of his widow.

RYN, Rembrandt van. See Rembrandt.

RYNE, John van. A Dutch engraver, who resided in London about the year 1750. He engraved a variety of plates of views in England, the East Indies, &c. among which are the following:

A View of Batavia. 1754.
Fort St. George, on the Coast of Coromandel.
Fort William, in Bengal.
A View of Bombay, on the coast of Malabar.
The Cape of Good Hope.
A View of the Island of St. Helena.

RYSBRAECK, or Rysbrechts, Peter. This artist was born at Antwerp in 1657, and was a scholar of Francis Milé, whom he accompanied to Paris. Following the example of his instructor, he attached himself to the study of the landscapes of Poussin, whose great style is discernible in all his works. His pictures were much admired in France, and endeavours were made to detain him at Paris, by the most flattering encouragement; but his attachment to his native country prevailed, and he returned to Antwerp, where he exercised his talents with great reputation, and was made director of the Academy there in 1713. The landscapes of Rysbraeck are distinguished by a grandeur of style, which, though founded on an imitation of the admirable productions of Nicholas Poussin, possesses sufficient originality to secure him from the imputation of plagiarism. His colouring is harmonious, his touch broad and free, and he possessed great facility of execution. There is, however, a want of variety, and a certain monotony in his pictures, which place them in a very inferior rank to those of his great prototype. An obscure landscape painter of this name resided at Brussels, but his works are too indifferent to be confounded with those of our artist.

RYSEN, Warnard van. This painter was born at Bommel about the year 1600, and was a scholar of Cornelius Poelemburg. He resided some time in Italy, and on his return to Holland painted landscapes, with historical figures, in the style of his instructor, which were held in consideration. According to Descamps, he abandone painting, and became a dealer in diamonds.

RYTHER, Augustine. An English engraver and printseller, who resided in London about the year 1590. He engraved some plans of the Spanish invasion, and was principally concerned in engraving the curious Map of Yorkshire, with a view of York in one corner, and Hull in the other; published in Saxton's collection.

RYX, Nicholas. He was born at Bruges in 1637. It is not said by whom he was instructed; but having learned the rudiments of design, he embarked in a vessel bound for the Levant, and travelled through Palestine, where he made designs of the most remarkable views in the vicinity of Jerusalem, and delineated with great precision the various customs and habiliments of the inhabitants of the Oriental countries, their caravans, camels, and modes of travelling. On his return to Flanders he painted pictures of those subjects, which were much esteemed. In 1667, he was received into the Academy at Bruges.

S

SAAL, T. An indifferent engraver of vignettes, and other book-plates. They are executed with the graver only, in a stiff formal style. He lived about the year 1672.

SABBATINI, ANDREA, called DA SALERNO. This eminent painter was born at Salerno about the year 1485. According to Dominici, he was the son of an opulent merchant, who intended him for the same profession; but having shown an early inclination for the art, which his father did not discourage, he conducted him to Naples, and placed him under the tuition of Raimo Epifanio, a painter of little celebrity, under whom he studied some time. The Cardinal Caraffo having employed Pietro Perugino to paint the great altar-piece of the archiepiscopal church, representing the Assumption of the Virgin; the beauty of the performance had excited universal applause, and it became the object of Sabbatini's particular admiration. He solicited and obtained his father's permission to visit Perugia, to profit by the lessons of a painter whose works he so highly esteemed. On his journey he encountered some artists, who had just left Rome, who were so loud in their praise of the works which Raffaelle was then employed on in the Vatican, that he determined to visit that capital, and endeavour to gain admission into his academy. In this attempt he succeeded, and in a short time was found of sufficient ability to be entrusted by Raffaelle to execute, from his designs, some of the frescoes in the Vatican, in S. Maria della Pace, and in La Torre di Borgia. Whilst he was prosecuting his studies under Raffaelle, he formed an intimate acquaintance with Polidoro da Caravaggio, for whose eminent talents he had a particular respect. He had distinguished himself among the able disciples of his illustrious instructor, when he received intelligence that his father was dangerously ill, and with great regret he found himself under the necessity of returning to Salerno, to pay the last sad duties to an expiring parent, who died soon after his arrival. His first production, after his return to Salerno, was an altar-piece for the church of the Benedictines, representing the Virgin and infant Saviour, with two Saints of the order; and he afterwards painted a picture for the Franciscans, of St. Francis kneeling before the Virgin and Infant, with a glory of angels, which is highly commended by Dominici. He afterwards established himself at Naples, where he was soon regarded as the ablest artist of their school. His celebrated fresco works in S. Maria delle Grazie, have been, for the most part, unfortunately destroyed by the alterations which were found necessary to be made in that church; but his oil pictures in that sanctuary, as well as those in the other public edifices at Naples, sufficiently establish his reputation. Of these the most esteemed are the following: The Assumption of the Virgin, in the Capella Brancacci, in the cathedral; the Adoration of the Magi, in S. Spirito di Palazzo; and the Madonna and Bambino, with St. Elizabeth and other saints, in S. Domenico Maggiore. There are several of his works at Gaeta, and in other cities in the kingdom of Naples, where his easel pictures are frequently found in the private collections.

In comparing Andrea Sabbatini with the other disciples of Raffaelle, Lanzi observes, that if he was inferior to Giulio Romano, he however greatly surpassed Raffaelle del

Colle, and others of that rank. He was a correct and tasteful designer, and his colouring is fresh and harmonious; his attitudes are elegant and select, and his masses of light and shadow are conducted with intelligence. He may be accused of occasionally being too abrupt and harsh in his delineation of the muscles. He died in 1550, aged about 65.

SABBATINI, Lorenzo, called Lorenzino da Bologna. He was born at Bologna about the year 1540. We are not acquainted by what master he was instructed in his native city, but after having painted several pictures for the churches at Bologna he visited Rome, during the pontificate of Gregory XIII. where he improved his style, by an attentive study of the works of Raffaelle, and imitated the great style of that master with such success, that he has by some been considered as a disciple of that great painter, although he was born twenty years after the death of Raffaelle. In his smaller pictures he seems to have been emulous of imitating the graces of Francesco Mazzuoli, called Il Parmigiano, in which he was eminently successful. He was employed by the Pope in the Capella Paolina, in the Vatican, where he painted, in conjunction with Frederigo Zuccaro, several subjects from the life of St. Paul. In the Sala Regia he painted an emblematical subject of the Triumph of Faith over Infidelity, personified by a representation of Religion holding in one hand the cross, and in the other the chalice, at her feet several figures descriptive of Heresy. These, and other works, were executed so much to the satisfaction of the Pope, that he was appointed superintendant of the decorations then going on in the Vatican. Of his numerous pictures in the public edifices at Bologna, the following are the most deserving of notice: The Crucifixion, in S. Maria delle Grazie; the Assumption, in the church of la Morte; S. Gioachino e S. Anna, in S. Martino Maggiore; and his most celebrated performances in S. Giacomo, representing S. Michele vanquishing the Rebel Angels; the Four Evangelists; and the Four Doctors of the Church. He died at Rome in the prime of life in 1577.

SACCHI, Andrea. This celebrated artist was born at Rome in 1594. He was the son of Benedetto Sacchi, a painter of little note, by whom he was instructed in the rudiments of design; but he had afterwards the advantage of studying under Francesco Albano, of whom he was the most distinguished disciple. On leaving the school of that painter he improved his style, by an attentive study of the works of Raffaelle, Polidoro da Caravaggio, and the antique marbles, by which means he acquired a correctness and severity of design, for which his works are remarkable. He was favoured with the protection of the Cardinal Barberini, who employed him in ornamenting his palace with several allegorical works, painted in fresco, which were greatly admired. Several of the public edifices at Rome are embellished with his works, some of which have been ranked among the most admired productions of art in that capital. Such are his celebrated picture of the Death of St. Anne, in the church of S. Carlo a Catinari; the Angel appearing to St. Joseph, the principal altar-piece in S. Guiseppe a Capo le Case; and his S. Andrea, in the Quirinal. But his most distinguished performance is his famous picture of S. Romualdo, formerly in the church dedicated to that saint, now in the gallery of the Louvre. This admirable production was considered one of the four finest pictures at Rome. The composition is extremely simple, it represents the Saint seated in a solitary valley of the Appenines, surrounded by some of his order, explaining to them his reasons for retiring from the world. Every thing in the picture breathes tranquillity and repose. The expression in the head of S. Romualdo is admirable, as is

the attention with which the monks are listening to his discourse. The surprising effect that he has given to a group of six figures, all habited in white drapery, without the aid of contrast, and without the appearance of monotony, is the wonder and admiration of the artist.

The admirers of Andrea Sacchi regard him as the greatest colourist the Roman school can boast of, and he is ranked among the most correct of its designers. Though profound in the theory of the art, he was slow and deliberative in his works, and he was accustomed to remark, that the fame of a painter depended more upon the quality than the quantity of his productions. To this we may attribute the paucity of his pictures, which are, notwithstanding, in general but slightly terminated. His compositions are not often abundant in figures, but they are sufficiently numerous to give a just representation of his subjects. Mengs estimates his talents nearly on a level with those of Pietro da Cortona, which, without raising him to the elevation of the great luminiaries of the art, assigns him an honourable station among its able professors. He died at Rome in 1661, aged 62.

SACCHI, Carlo. According to Orlandi, this painter was born at Pavia in 1617, and learned the first rudiments of design in his native city from an obscure painter named Rosso. He went to Rome, where he resided some time, and afterwards visited Venice, to study the works of the great masters of colouring. The works of Paolo Veronesé were the particular objects of his imitation, in which he was not unsuccessful. One of his most esteemed productions is his picture of St. James raising a person from the dead, in the church of the Osservanti, painted much in the style of Paolo. He died in 1706, at the advanced age of 89.

SADELER, John. This eminent engraver was born at Brussels in 1550. The profession of his father was to engrave ornaments on steel and iron, to be inlaid with gold or silver, and John Sadeler was brought up to the same business. At a very early age, however, he applied himself to the study of the human figure, which he drew correctly, though with the stiffness and formality usual at that period in the artists of his country. He was nearly twenty years of age before he commenced engraving on copper, when he executed some plates from the designs of Crispin Vanden Broeck, which were so favourably received, that he was encouraged to devote his attention entirely to engraving. He travelled through Germany to Italy, where he divested himself, in a great degree, of the dry and hard manner which is discernible in his earliest works. His plates are executed with the graver only, in a neat clear style, and discover the hand of an able artist. His drawing is generally correct, and there is a fine expression in his heads. John Sadeler engraved with equal success portraits and historical subjects. His prints are very numerous, of which the following list comprises the most deserving of notice:

PORTRAITS.

Clement VIII.; *Pont. Max.*
Mary of Medicis.
Charles, Hereditary Prince of Sweden.
Otho Henry, Count of Schwarzenberg.
Sigismund Feyerabend, famous Printer. 1587.
George Hoefnagel, Painter of Antwerp.
Martin Luther; in an arabasque border.

SETS OF PRINTS.

Eight plates of the Creation of the World; *after Crispin Vanden Broeck.*
Six of the History of Adam and Eve; *after Michael Coxis.*
Sixteen subjects from the Book of Genesis; *after M. de Vos.*
A numerous set of plates of the Life of Christ; *after the same.*
Seven plates of the Passion of our Saviour; *after Christopher Swarz.*
A very numerous set, called the Hermits; engraved in conjunction with his brothers; *after the same.*
The Twelve Months of the Year; *after P. Stephens,* or *Stephani.*
The Four Seasons; *after Hans. Bol.*
The Four Times of the Day; *after Theodore Bernard.*

SUBJECTS AFTER VARIOUS MASTERS.

The Rich Man and Lazarus; *after Bassano.*
Christ entertained by Martha and Mary; *after the same.*

These two prints, with a third, representing Christ with the two Disciples at Emaüs, engraved by Raphael Sadeler, *after the same painter,* are usually called *Sadeler's Kitchens.*

The Angel appearing to the Shepherds; *after the same.*
The Nativity; *after Polidoro da Caravaggio.*
The Virgin, with the Infant sleeping, and an Angel; *after An. Caracci.*
St. Jerome praying; *after Giles Mostaert.*
Mary Magdalen in meditation; *after the same.*
St. Roch, with two Pilgrims; *after the same.*
Jesus calling to him the little Children; *after Judocus de Winghe.*
The Prodigal Son; *after the same.*
The Annunciation; *after Peter de Witt,* called *Pietro Candido.*
Christ at table with the Disciples at Emaüs; *after the same.*
The three Marys at the Sepulchre; *after the same.*
The Last Supper; *after the same.*
The Martyrdom of St. Ursula and her Companions; *after the same.*
The Nativity; *after J. van Achon.*
The Holy Family, with Mary Magdalen; *after the same.*
The Crucifixion; *after the same.*
The Last Judgment; *after the same.*
Mary Magdalen penitent; *after Federigo Sustris.*
Christ appearing to Magdalen; *after the same.*
Mankind surprised by the sudden advent of the Deluge; *after Theodore Bernard.*
Mankind surprised by the coming of the Last Day; *after the same.*
The Trinity; *after Antonio Maria Viani.*
Several Landscapes; *after Paul Brill,* and others.

He died at Venice in 1600, aged 50.

SADELER, RAPHAEL. He was the younger brother of the foregoing artist, born at Brussels in 1555, and was bred to the same profession, under his father. The success John Sadeler met with as an engraver, induced Raphael to turn his thoughts to the same pursuit, and he became a disciple of his brother. They travelled together through Germany, where Raphael engraved a variety of plates, *after John van Achen, Matthias Kager,*

and other masters of that school. They afterwards settled at Venice, where they executed a great number of plates, many of which are deservedly esteemed. Following the example of his brother, Raphael Sadeler worked entirely with the graver, which he handled with boldness and precision. His drawing of the figure is generally correct, and the extremities are carefully marked. His prints are nearly as numerous as those of his brother, and some of them are very fine, particularly those after *Van Achen*, as well as some of his portraits. The following are his principal plates:

PORTRAITS.

Paul V.; *Pont. Max.*
St. Charles Borromeus, Cardinal.
Ernest, Archbishop of Cologne.
Leopold of Austria, Bishop of Salzburg and Passau.
Ferdinand, Archduke of Austria.
Charles Emanuel, Duke of Savoy, on horseback.
John Dietmar, Abbot of Furstenberg.
Hypolitus Guarinonius, M. D.

SUBJECTS AFTER VARIOUS MASTERS.

A set of four plates of the Life of the Virgin; *from his own designs.*
Twenty-eight plates of the Life and Passion of Christ; *the same.*
Mary Magdalen at the Sepulchre, with St. Peter and St. John; *after J. de Winghe.*
Lot and his Daughters; *after the same.*
The Holy Family, with St. Elizabeth and St. John; *after John van Achen.*
The Entombing of Christ; *after the same.*
The dead Christ in the Sepulchre, with Angels; *after the same.*
Mary Magdalen penitent; *after the same.*
The Judgment of Paris; *after the same.*
The Virgin and infant Christ; *after Peter de Witt,* called *P. Candido.* 1593.
The Immaculate Conception; *after the same.*
The Presentation in the Temple; *after the same.* 1591.
The Resurrection of Lazarus; *after Rotenhamer.*
The Marriage of St. Catherine; *after Henry Goltzius.*
The dead Christ, attended by the Marys, St. John, and Angels; *after J. Stradan.*
An emblematical subject on the uncertainty of life, represented by Death seizing a Lady at a feast; *after the same.*
The Crucifixion; *after Palma.*
The Virgin suckling the infant Christ; *after An. Caracci.*
The Holy Family, with St. John presenting a Cross; *after Raffaelle,* without the name of the painter or his own; inscribed *Qui non accipit, &c.*
The Annunciation; *after Federigo Zuccaro.*
The Adoration of the Magi; *after Bassano.* 1598.
Christ at table with the Disciples at Emaüs; *after the same*; called one of *Sadeler's Kitchens.*
The Four Seasons; *after J. Stradan.*
A set of six Landscapes; *after P. Steevens,* or *Stephani.*
Two Landscapes with figures; *after Matt. Brill.*
Four Landscapes, with the history of the Prodigal Son; *after Paul Brill.*
A numerous set of prints, entitled *Bavaria Sancta,* engraved conjointly with his son Raphael, and published by him at Antwerp in 1624 and 1628.

Several Emblematical and Allegorical subjects; *after Martin de Vos.*
The great Battle of Prague, in eight sheets; very scarce.

According to Huber, Raphael Sadeler died at Venice in 1616, aged 61.

SADELER, Egidius, or Giles. He was the nephew and the disciple of the two preceding artists, born at Antwerp in 1570. After being well grounded in the principles of design, he took up the graver, and with the assistance of his relatives, in a few years he acquired a perfect use of that instrument, and in taste and freedom of stroke surpassed his instructors. He had passed some time in Italy, where he engraved some plates after the painters of that school, when he was invited to Prague by the Emperor Rodolphus II. who retained him in his service, and assigned him a pension. He enjoyed the favour and protection of the two succeeding Emperors, Matthias and Ferdinand II. He used the graver with a commanding facility, sometimes finishing his plates with surprising neatness, when the subject required it; at other times his burin is broad and bold. His plates are very numerous, representing historical subjects, portraits, landscapes, &c. some of them from his own designs, many of which are much esteemed, particularly his portraits, which are executed in an admirable style. The following are considered his best prints:

PORTRAITS.

The Emperor Rodolphus II. on horseback, with a Battle in the back-ground; *after Ad. de Vries.*
The Emperor Matthias. 1616.
The Empress Anne, his consort. 1616.
The Emperor Ferdinand II. on horseback; in two sheets. 1629.
Burckhard de Berlihing, Privy Counsellor to Rodolphus II.
Christopher Guarinonius Fontanus, Physician to the same.
John George Goedelman, Jurisconsult.
Joachim Huber, Aulic Counsellor.
Jacob Chimarrhæus, Grand Almoner.
Cardinal de Dietrichstein, Bishop of Olmutz. 1604.
John Matthew Warenfels, Aulic Counsellor. 1614.
Adam, Baron de Trautmansdorf.
Siegfried de Kolonitsch.
Ferdinand de Kolonitsch.
Torquato Tasso, *Poetarum Princeps.* 1617.
Octavius Strada, Antiquary.
Peter Breughel, Painter, of Brussels. 1606.
Martin de Vos, Painter, of Antwerp.
Sigismond Bathori, Prince of Transilvania.

VARIOUS SUBJECTS FROM HIS OWN DESIGNS.

A set of twelve plates, representing Angels with the Instruments of the Passion.
A set of fifty-two Views near Rome, entitled *Vestigi delle Antichitá di Roma.*
The Burning of Troy, an etching; *Æg. Sadeler, fecit, aqua forti.*
Charity, represented by a female figure with three children.
Narcissus admiring himself in a Fountain.
Pan and Syrinx.
St. Sebastian dying, with an Angel drawing out the Arrows from his side.
St. Dominick receiving the Institution of his Order from St. Peter and St. Paul.

The Scourging of Christ.
The Crucifixion.
The great Saloon at Prague; in two sheets.

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin and Infant; *after Raffaelle.*
The Angel appearing to the Shepherds; *after Bassano.*
The Murder of the Innocents; *after Tintoretto.*
The Last Supper; *after the same.*
St. Peter called to the Apostleship; *after F. Baroccio.*
The Entombing of Christ; *after the same.*
The Scourging of Christ; *after Guiseppe Cesare d'Arpino.*
The Martyrdom of St. Sebastian; *after the younger Palma.*
The Rich Man and Lazarus; *after the same.*
Angelica and Medora; *after Carlo Cagliari.*
Hercules and Omphale; *after B. Spranger.*
The Marys at the Tomb of Christ; *after the same.*
The Annunciation; *after Peter de Witt,* called *Candido.*
The Virgin and infant Jesus; *copied from Albert Durer.*
Christ bearing his Cross; *the same.*
Judith with the Head of Holofernes; *after John van Achen.*
The Nativity; *after the same.*
The Virgin and infant Christ, with St. John; *after the same.*
Several sets of Landscapes; *after Brughel, Paul Brill, Roelant, Savery, P. Stevens,* &c.

Giles Sadeler died at Prague in 1629, aged 59.

SAENREDAM, John. A Dutch designer and engraver, born at Leyden about the year 1570. According to Huber, he was instructed in drawing and the use of the graver by Henry Goltzius and James de Gheyn. We have a great variety of prints by this artist, which are executed in a neat clear style, and with considerable facility. His design is not very correct, and there is generally a want of effect in the management of the lights and shadows. Several of his plates are from his own compositions, which prove him to have possessed both genius and taste. He worked entirely with the graver, which he handled in a masterly manner. His best prints are the following:

PORTRAITS.

Carl van Mander; *after Goltzius.*
P. H. Hornanus, Poet and Physician; *after Van Mander.*
John Cesaree, Philosopher.
John de la Chambre, Writing-master.

SUBJECTS FROM HIS OWN DESIGNS.

Susanna and the Elders.
Hercules between Minerva and Venus.
Lycurgus giving Laws to the Lacedemonians.
The wise and the foolish Virgins, in five plates. 1606.
An Allegorical Subject relative to the government of the Low Countries of the Infanta Isabella. The portrait of that Princess is seen under a tree on the right of the print. 1602.

The prosperity of the United Provinces under the House of Orange; an emblematical subject. 1600.
A representation of a large Whale, which was thrown on the coast of Holland. 1602.

SUBJECTS AFTER VARIOUS MASTERS.

Adam and Eve in Paradise; *after H. Goltzius.*
Lot and his Daughters; *after the same.*
Judith with the Head of Holofernes; *after the same.*
Susanna and the Elders; *after the same.*
Ceres, Venus, and Bacchus united; *after the same.*
The Seven Planets, the Four Seasons, the Five Senses, the Four Ages, the Three Marriages at different times of life; all *after the same.*
The Bath of Diana; *after the same.*
A set of six plates of the History of Adam and Eve; *after Ab. Bloemaert.*
Four plates of the History of Elijah and Elisha; *after the same.*
Elijah and the Widow of Sarepta; *after the same.* 1604.
The Angel appearing to the Shepherds; *after the same.* 1599.
The Prodigal Son; *after the same.* 1618.
Vertumnus and Pomona; *after the same.* 1605.
Mars and Venus; *after P. Isaacx.*
Judith with the Head of Holofernes; *after Lucas van Leyden.*
David carrying in triumph the Head of Goliah; *after the same.*
The Nativity; *after C. van Mander.*
Paul and Barnabas; *after the same.*
Adam and Eve in Paradise; *after Corn. van Haerlem.*
St. John preaching in the Wilderness; *after the same.*
Angelica and Medora; *after the same.*
Vertumnus and Pomona; *after the same.*
The Grot of Plato; inscribed, *Lux venit in mundum,* &c.; *after the same.*
The Death of Epaminondas; *after Polidoro da Caravaggio.*
Camillus breaking the Treaty of Peace between the Romans and the Gauls; *after the same.*
The History of Niobe and her Children; in eight sheets, forming a frieze; *after the same.* 1594.
The Entombing of Christ; *after M. Angelo Caravaggio.*
The Repast of our Saviour with Levi; *after P. Veronese.*

SAHLER, C. An obscure engraver, whose name is affixed to the portrait of Adrian Stalbent, a painter.

SAILMAKER, Isaac. An English painter of marine subjects, who was appointed by Cromwell to take a view of the fleet before Mardyke. Mr. Strutt has erroneously stated "that the Honourable Mr. Walpole informs us, that he etched some plates; but the subjects are not specified." It is said in the Anecdotes, that "a print of the confederate fleet, under Sir George Rooke, engaging the French commanded by the Count de Toulouse, was engraved in 1714, from a design of Sailmaker," who lived to the age of 88, and died in 1721.

SAINT, Andre. See Renard.

SAINT, Aubin. See Aubin.

SAINT, Non. See Non.

SAINT, Maurice de. This amateur engraver was an officer in the French guards, who amused himself with the point. We have by him, among other prints, an old Man playing on the flute, surrounded by Children; *after Le Nain.*

SAITER, or Seiter Daniel. According to Pascoli, this painter was born at Vienna in 1649. He went to Italy when he was very young, and studied for some years at Venice, under Carlo Loti. From Venice he went to Rome, where he gave proof of his ability in an altar-piece, representing St. John preaching in the Wilderness, in S. Maria in Vallicella; and a fine picture of the Death of Lucretia, in the Palazzo Spada. He was invited to the court of Turin, where he resided several years, and painted some of his most esteemed works, among which, the Cupola of the Spedal Maggiore is regarded as one of the best frescoes in that capital. In the royal collection there is a Pietá, which is worthy of the school of the Caracci. He died in 1705, aged 56.

SAITER, or Seiter, John Gotfreid. A German designer and engraver, born at Augsbourg in 1718. He was instructed in design by J. E. Ridinger, and learned engraving from G. M. Preissler. He afterwards resided some years in Italy, and, on his return to his native country, he engraved several plates, of which the following are the most worthy of notice:

The Portrait of John Kupetzky, Painter.
——— of George Philip Rugendas, Painter of battles.
Abraham sending away Hagar; *after Celesti.*
The Holy Family; *after Andrea del Sarto.*
Christ with Martha and Mary; *after L. da Vinci.*
The Adultress before Christ; *after Procaccini.*
The Marriage of Cana; *after P. Veronese.*
The Flight into Egypt; *after Albano.*

SALAERT, Anthony. This painter was born at Brussels about the year 1570. It is not known by whom he was instructed, but he was a reputable painter of history. There were several of his pictures in the churches at Brussels, which are particularly noticed by Descamps in his *Voyage Pittoresque de la Flandre,* one of which possessed sufficient merit to render it an object of plunder to the French, and it is now in the gallery of the Louvre. It represents a Procession of the confraternity of Archers. Papillon mentions this artist as an engraver on wood, and says he executed several cuts in a bold free style, among which are the heads of the Four Evangelists. He usually marked his prints with the cipher A.

SALERNO, Andrea da. See Sabbatini.

SALIMBENI, Arcangiolo. This painter was a native of Siena, and flourished about the year 1560. Baldinucci ranks him among the disciples of Frederigo Zuccaro, although his style exhibits principles entirely opposite to those of that master. According to Della Valle, he attached himself rather to the precision and formality which distinguished the works of Pietro Perugino. Such is his picture of the Crucifixion, in the

parochial church of Lusignano. His St. Peter Martyr, at the Domenicani, at Siena, is of a more modern character in the design, free from the heaviness and mannered style which too frequently characterise the works of Frederigo Zuccaro.

SALIMBENI, Cavaliere Ventura. He was the son of Arcangiolo Salimbeni, born at Siena in 1557. After being instructed in the incipient rudiments of design by his father, who died when he was very young, he travelled through Lombardy, and studied some time at Parma and Modena the works of Coreggio and Parmigiano. He arrived at Rome in the pontificate of Sixtus V. by whom he was employed in the library of the Vatican, and in the palace of St. John of Lateran. Baglione enumerates several of his works in the churches and public edifices at Rome, of which the most worthy of notice are his pictures of the Baptism of Christ, and Abraham and the Angels, in the church del Gesu; the Circumcision, in S. Simeone de Lancellotti; and the Annunciation, in S. Maria Maggiore. He afterwards visited Florence, where, in competition with Bernardino Barbatelli, called Il Poccetti, he painted, in the cloister de Servi, several pictures of the life of the Virgin. His Marriage of the Virgin, in the cathedral at Foligno; his S. Gregorio, in the church of St. Peter, at Perugia, are further proofs of the eminence of his talents.

Ventura Salimbeni possessed a ready and fertile invention; his design is graceful and elegant, frequently resembling that of Frederigo Baroccio; and his colouring is delicate and harmonious. He sometimes painted in conjunction with his half-brother Francesco Vanni, by whose principles he is said to have profited, though considerably younger than himself. As he lived in habits of intimacy with Agostino Tassi, that artist frequently painted the landscapes in the back-grounds of his pictures. He died at Siena in 1613, aged 56. We have several masterly etchings by this artist, from his own designs, among which are the following:

The Marriage of the Virgin.
The Salutation.
St. Agnes.
The Baptism of Christ by St. John.

SALINI, Cavaliere Tommaso. This painter was born at Rome in 1575. He was the son of a Florentine sculptor, who placed him under the tuition of Baccio Pintelli, an artist of little note, and without the advantage of superior instruction he became a respectable painter of history. Baglione mentions several pictures by him in the public edifices at Rome; among others, an altar-piece in the church of S. Agnese, representing the Martyrdom of that Saint; and in S. Agostino, a picture of S. Tommaso da Villanova giving Alms to the Poor. He also painted flowers and fruit with considerable success. He died at Rome in 1625, aged 50.

SALIS, Carlo. He was born at Verona in 1680, and first studied at Bologna under Guiseppe delle Sole, but he afterwards became a disciple of Antonio Balestra, at Venice, whose style he imitated with success. There are several pictures by this master in the churches in thè Venetian states; one of the most esteemed is an altar-piece at Bergamo, representing S. Vincenzio healing the Sick. He died in 1763, aged 83.

SALM, Van. An obscure Dutch painter of marines and views in Holland, in black and white, in imitation of pen drawings. They are neatly finished, but have little more effect than a print.

SALMEGGIA, Enea, called Il Talpino. This painter was born at Bergamo about the year 1556. He received his first instruction in the art at Cremona, in the school of the Campi; he afterwards became a scholar of Procaccini, at Milan, and passed fourteen years at Rome, where he particularly applied himself to the study of the works of Raffaelle. Orlandi ranks him amongst the most successful followers of the style of that distinguished painter, and asserts, that his picture of S. Vittore, at the Olivetani, at Milan, has been mistaken for a work of Raffaelle; and Lanzi observes, that whoever has seen that estimable performance, will not refuse Salmeggia an honourable rank among his imitators. The purity of his contours, though occasionally approaching to the minute, the beautiful expression of his heads, the delicacy of his pencil, the graceful attitudes of his figures, indicate his attachment to his illustrious model; though he will be allowed to be greatly inferior in the grandeur and elevation of his ideas, in his acquaintance with the antique, and in the felicity of his compositions. Of his numerous works at Bergamo, we have a detailed account in the *Vite de Pittori Bergamaschi*, by Conte Tassi, of which the most esteemed are the Adoration of the Magi, in S. Maria Maggiore; the great altar-piece in the church of S. Grata, representing the Virgin and Child in the clouds, with a choir of angels, and below, S. Benedetto, S. Grata, and other saints; the Martyrdom of Agata, at the Teatini; and the taking down from the Cross, in S. Leonardo. At Milan, in the church of La Passione, are two of his finest works, representing Christ's Sermon on the Mount, and the Flagellation. This estimable artist died at Bergamo in 1626, aged about 70.

SALMERON, Cristobal Garcia. A Spanish painter, born at Cuenca in 1603. He was a disciple of Pedro Orrente, and proved a reputable painter of history and animals. One of his most esteemed works is a picture of the Nativity, in the church of St. Francis, at Cuenca. He was employed by Philip IV. to paint a bull-fight, in honour of the birth-day of Charles II. of Spain. He died in 1666, aged 66.

SALMINCIO, Andrea. This artist was a native of Bologna, and a scholar of Giovanni Luigi Valesio. He engraved several prints, both on wood and on copper, which he marked with a cipher composed of an A. and S. joined ꟻ.

SALTZBURGER, P. A German engraver on wood, who flourished about the year 1580. He may be placed among what are called the little masters; most of his cuts are from the designs of *Jost Amman*. They are usually marked with the cipher ꟼ., and in a few instances with the P. and S. separate.

SALVATOR, Rosa. See Rosa.

SALVI, Giovanni Batista, called Il Sassoferrato. According to Lanzi, this painter was born at the castle of Sassoferrato, near Urbino, in 1605. He was the son of Tarquinio Salvi, a painter of little celebrity, who instructed him in the rudiments of design,

and when he was very young he was sent to Rome, where he passed some years. He afterwards visited Naples, where he is supposed to have studied under Domenichino, during his residence in that city. Sassoferrato did not confine his studies to the works of any particular master, but occasionally imitated the style of Guido, Albano, Baroccio, and even Raffaelle. His pictures generally represent the Virgin and infant Christ, and he seldom ventured on more complicate subjects. His most considerable work is a small altar-piece in the church of S. Sabina, at Rome, representing the Virgin and Child, with St. Catherine and St. Dominic. He died at Rome in 1685, aged 80.

SALVIATI, Guiseppe. See Porta.

SALVIATI, Francessco Rossi, called Il. The family name of this artist was Rossi, but he acquired the appellation of Il Salviati, from the favour and protection he experienced from the Cardinal of that name. He was the son of Michel Angiolo Rossi, born at Florence in 1510, and was a fellow student with Giorgio Vasari, first under Andrea del Sarto, and afterwards under Baccio Bandinelli. The two young friends pursued their studies at Rome with the same intimacy, and adopted similar principles. The genius of Salviati, however, directed him to a more correct design, and to a grander and more animated style than that of his companion; and Vasari himself celebrated him as the ablest artist who was at that time at Rome. In the church of La Pace he painted the Annunciation, and Christ appearing to St. Peter, by which he gained considerable reputation; and he soon afterwards embellished the vault of the chapel of his patron with a series of frescoes, representing the life of St. John the Baptist. He was employed by the Prince Farnese to execute the cartoons for the tapestry for his palace, in which he represented the history of Alexander. In conjunction with Vasari he ornamented the apartments of the Cancellaria with several fresco works. From Rome he went to Venice, where he painted several pictures for the public edifices and private collections, particularly the history of Psyche, in a saloon of the Palazzo Grimaldi, which Vasari, with a marked partiality for his countryman and co-disciple, styles, *La piu bell' opera di pittura che sia in tutta Venezia.* On leaving Venice he travelled through Lombardy, and made some stay at Mantua, where he was particularly struck with the works of Giulio Romano. He afterwards visited Florence, and was employed by the Grand Duke to ornament one of the saloons of the Palazzo Vecchio, where he represented the victory and triumph of Furius Camillus, composed and painted with surprising genius and spirit; and the accuracy with which he has delineated the arms, habiliments, and costume of ancient Rome, is worthy of the most learned antiquary.

The restless and unsettled disposition of Salviati, did not permit him to reside long in a place, and he readily complied with the invitation of the Cardinal de Lorraine to accompany him to France, where Francis I. had engaged some of the ablest artists of Italy in the decoration of the Chateau of Fontainbleau. He was received with distinction, and was treated with great kindness by Primaticcio, the superintendant of the works; but the jealousy and turbulence of his nature returned these good offices with ingratitude and malevolence. During his stay in France, he painted a fine picture for the church of the Celestines, at Paris, representing the taking down from the Cross. Dissatisfied with his situation in France, he returned to Rome, where he fell into new difficulties and disputes with Daniello di Volterra and Pietro Ligorio. The continual agitation of his mind brought on a fever, of which he died, in 1563, aged 53.

Il Salviati possessed a rich and fertile invention; his compositions are original and abundant, and he embellished his works with magnificent architecture. He was one of the few who have been able to combine celerity of pencil with a strict correctness of design, for which he was distinguished, though occasionally bordering on the gigantic. Although he is more esteemed as a designer than a colourist, his carnations are delicate and tender, his conceptions are graceful, and the folding of his drapery is broad and simple, without concealing the beauty of his forms. The possession of these powers was poisoned by a rancorous and malignant disposition, which prompted him to vilify the works of others, and to extol his own; and by the injustice and impolicy of such conduct, he frequently found preferred to him rivals, whose talents were unworthy of his competition.

SALY, James Francis. A French sculptor, born at Valenciennes in 1720. He resided some time at the court of Denmark, where he executed an equestrian statue of King Frederick V. of which there is a print by *J. M. Preissler*. He is mentioned here as the engraver of thirty plates of vases, and of four designs for monuments. They are etched with spirit.

SAMACCHINI, Orazio. This eminent painter was born at Bologna in 1532, and, according to Malvasia, was instructed in the art by Pellegrino Tibaldi. He afterwards studied the works of Coreggio, and was employed to paint in fresco the great chapel in the cathedral, contiguous to the famous cupola by that distinguished master. He went to Rome in the pontificate of Pius IV. by whom he was employed, in conjunction with Marco da Siena, and others, in the decorations of the Sala Regia. It does not appear that he either approved or adopted the principles of the Roman school. The graces of Coreggio and Parmigiano had made an impression on his mind, which even the grandeur and majesty of Raffaelle could not obliterate, and he returned to Bologna, confirmed in his adherence to the style of Lombardy. He embellished the churches and palaces of his native city with some of their most attractive ornaments, among which are his celebrated picture of the Coronation of the Virgin, in the church of SS. Naborre e Felice, so much applauded by the Caracci; his Presentation in the Temple, in S. Giacomo Maggiore, an admirable production, in which we are equally charmed with the elegance of the composition, and the captivating expression of the Virgin and principal figures. It was considered by Agostino Caracci as one of the most perfect pictures at Bologna, by whom we have a fine print of it. Little inferior to these are his altar-piece of the Last Supper, at the Certosa; the Crucifixion, in La Trinitá; and his Fall of Icarus, in the Palazzo Lambertini.

Although the powers of Samacchini appear to such advantage in the tender and pathetic, he was not unequal to the more arduous encounter of the grand and terrific. According to Lanzi, the strength and energy of his faculties are most apparent in the vault of the church of S. Abondio, at Cremona. The figures of the prophets are dignified and commanding, and he has vanquished the difficulties of the *di Sotto in Su*, under very embarrassing local circumstances, in a very masterly style. He died in 1577, aged 45.

SANDRART, de Joachim. This painter and writer on art was born at Frankfort in 1606, and was instructed in the rudiments of design by Matthew Merian and Theodore

de Bry. At the age of fifteen he went to Prague, where he was for some time instructed in engraving by Giles Sadeler, who finding his genius was better adapted to painting, recommended him to change the graver for the pencil. In pursuance of that advice he went to Utrecht, where he became a disciple of Gerard Honthorst. Under that able instructor his progress was surprising, and he soon acquired sufficient ability to assist his master in many of his most considerable works.

Descamps asserts, that when Honthorst was invited to England by Charles I. he engaged Sandrart to accompany him, that the King bespoke many pictures of him, that he copied the portraits of Henry VIII. Sir Thomas More, Erasmus, and others, from Holbein, for the Earl of Arundel, and that he remained in England till 1627, when he went to Venice. There appears, however, to be very little authority for the account. No picture of Sandrart is mentioned in King Charles's collection; and what renders his having been in England more improbable is, that he takes no notice of it himself in the Life of Honthorst, though he mentions that artist's journey to England, and gives an account of his works here. He certainly passed several years in Italy, and at Venice copied the finest pictures of Titian and Paolo Veronese. From Venice he went to Rome, where he resided some years, and was much employed by the Cardinal Barberini, and the Prince Guistiniani, and was entrusted by the latter with the superintendance of the engravings of the statues in his gallery. After a long residence in Italy, Sandrart returned to Frankfort. He was employed in several considerable works for the Emperor Ferdinand, and for Maximilian, Duke of Bavaria. Towards the latter part of his life he resided at Nuremberg, where he established an academy, and composed several works on art, particularly his Lives of the Painters, under the title of *Academia Artis Pictoriæ*, published at Nuremberg in 1683. He died in that city in 1688, aged 72.

SANDRART, Jacob de. He was a nephew of the preceding artist, born at Frankfort in 1630, and was instructed in engraving by Cornelius Dankerts and William Hondius. He engraved a great number of plates, which are executed with the graver in a clear, neat style. His best prints are his portraits, among which are the following:

The Emperor Rodolphus II.
——— Ferdinand II.
——— Ferdinand III.
Frederick, Prince of Norway.
Sophia, Electoral Princess of Saxony.
Ferdinand Maria, Duke of Bavaria.
Joachim Sandrart, Painter; inscribed, *Seculi nostri Apelles.*
Joannes Paulus Auer, Painter.

SANDRART, John Jacob de. He was the son of Jacob de Sandrart, born at Ratisbon in 1655. He learned the first rudiments of design from his father, and profited by the lessons of Joachim de Sandrart, his great uncle. This artist was an able designer as well as an engraver, and possessed a ready and inventive genius. We have some portraits by him, executed in a neat, tasteful style. The publications of Joachim de Sandrart are embellished with many spirited etchings by him. He also engraved several of the plates for a work entitled, *Suecia Antiqua et Hodierna.* The following are his principal prints:

PORTRAITS.

Elizabeth Henrietta, Princess of Brandenbourg; *after A. Le Clerc.*
Silvius Jacob de Dunkelmann; *after the same.*

VARIOUS SUBJECTS.

The Holy Family; *after Joachim de Sandrart.*
Two subjects of the Origin of Painting; *after the same.*
Two subjects of the Customs and Amusements of the ancient Germans; *after the same.*
Æneas saving his father Anchises from the burning of Troy; *from his own design.*

SANDRART, Susanna Maria de. This lady was the sister of the foregoing artist, born at Nuremberg in 1658. She was instructed in design and engraving by her father Jacob de Sandrart, and executed several plates, chiefly for the publications of Joachim de Sandrart. We have the following prints, among others, by her:

The Assembly of the Gods on the Marriage of Cupid and Psyche; *after Raffaelle.*
The Nozze Aldobrandine; *after a design by Bartoli.*
A Bacchanalian subject; inscribed, *Immoderatum dulce Amorum.*

SANDRART, Lawrence de. He was probably of the same family with the foregoing artists. His name is affixed to the frontispiece for a set of prints from Ovid's Metamorphoses, by Engelbrecht, published in 1700.

SANDRINO, Tommaso. This painter was born at Brescia in 1575. He excelled in painting perspective and architectural views, and was no mean painter of history. His principal works are the ceilings of the churches of St. Faustino, S. Domenico, and the Cathedral at Brescia. There are also several of his works in the public edifices at Milan and Ferrara. He died in 1631, aged 56.

SANDYS, Edwyn. Mr. Strutt mentions this artist as the engraver of a portrait of Sir William Petty.

SANFELICE, Ferdinando. This artist was a native of Naples, and flourished about the year 1710. He was a scholar of Francesco Solimene, whom he assisted in his numerous works, and was one of the ablest of his disciples. He painted some altar-pieces for the churches at Naples, and excelled also in landscapes, perspective views, and fruit.

SANTA-CROCE, Francesco Rizzo da. According to Tassi, this artist was a native of Santa-Croce, in the Bergamese state, and flourished from the year 1507 till 1529. He was sent to Venice when he was young, where he frequented the school of Vittore Carpaccio, and, following the example of his instructor, adopted a more modern and unrestrained style than was practised by his predecessors, the Bellini. Zanetti mentions, as one of his most esteemed productions, an altar-piece in the church of Degli Angeli, at Murano, representing the Virgin and infant Christ, with S. Geremia and S. Girolamo, with a Choir of Angels, a graceful composition, and delicately coloured.

SANTA-CROCE, Girolamo Rizzo, da. This painter was of the same family as the foregoing artist, and flourished, according to the dates on his pictures, from the year 1520 till 1549. He is said by Zanetti to have approached nearer to the style of Giorgione and Titian, than any artist of his time. There are several of his works in the public edifices at Venice, and in the State, which are mentioned in very favourable terms by that writer, particularly the Martyrdom of S. Lorenzo, in the church of S. Francesco della Vigna; and the Last Supper, in S. Martino; the latter is inscribed, *Hieronimo de Sancta Croce* MDXXXXVIII.

SANTAFEDE, Francesco. This painter was a Neapolitan, and a scholar of Andrea Sabbatini, called da Salerno. There are many works of this master in the churches at Naples, of which the most deserving of notice is the Coronation of the Virgin, in the church of S. Maria la Nuova. He flourished about the year 1555.

SANTAFEDE, Fabrizio. He was the son of Francesco Santafede, born at Naples in 1560, by whom he was first instructed in the art, but he afterwards became a scholar of Francesco Curia, and at length visited Rome, where he remained two years, studying the principal objects of art in that capital. On his return to Naples he was employed in several considerable works for the public edifices. For the church of the Nunciata he painted two pictures, representing the Nativity, and the Angel appearing to the Shepherds. In S. Maria de Constantinopoli, is an altar-piece by this master representing the Adoration of the Magi. Many other performances of this painter are mentioned by Dominici in his Lives of the Neapolitan Artists. The time of his death is not ascertained.

SANTAGOSTINO, Giacomo Antonio. This artist was born at Milan in 1588, and was a scholar of Giulio Cesare Procaccini, under whom he became a very reputable artist. He painted several pictures for the churches at Milan, particularly in S. Lorenzo Maggiore, in S. Maria del Lantasio, and in S. Vittore. He died in 1648, aged 60.

SANTERRE, John Baptist. A French painter, born at Magny, near Pontoise, in 1651. He was a scholar of Bon Boullongne, by whose instruction he became a reputable artist. Although he was not endowed with a fertile or ready invention, he supplied that deficiency by an assiduous application, and an attentive study after nature. His historical pictures are few, of which the most deserving of notice are his Susanna and the Elders, formerly in the hall of the Academy, now in the gallery of the Louvre; Mary Magdalen penitent, in the King's collection; and Saint Theresa, in the chapel at Versailles. He painted portraits and domestic subjects with success, which are carefully designed and painted, and exhibit a more harmonious colouring than is usually found in the works of the artists of his country. He died at Paris in 1717, aged 66.

SANTI, or Santo, di Titi. See Titi.

SANTI, Domenico. This artist was born at Bologna in 1621, and was one of the ablest disciples of Agostino Mitelli. He nearly equalled his instructor in painting perspective and architectural views. The churches and palaces at Bologna possess many of his works, particularly S. Colombano, the Servi, and the Palazzo Ratta, which are embel-

lished with figures by Guiseppe Mitelli, Gio. Antonio Burrini, and especially by Domenico Maria Canuti. He also painted pictures of a small size, which are highly appreciated in the private collections at Bologna, and are frequently mistaken for the works of Agostino Mitelli. He died in 1694, aged 73.

SANTVOORT, A. This artist is mentioned by Mr. Strutt as the engraver of a print representing an almanack-seller, with a town and church in the back-ground. It is neatly etched, in a style resembling that of Hollar.

SANUTO, or SANUTUS, GIULIO. An Italian engraver, born at Venice about the year 1530. We have some prints by him executed in a coarse heavy style, with single strokes, without any hatching, resembling a wooden cut: among others,

A print of the Birth of a monstrous Child, inscribed *Jul. Sanutus Venet, fec.*
Venus and Adonis; *after Titian.*
Apollo and Marsias; *after Coreggio*; in three sheets.

SANZIO, RAFFAELLE. See RAFFAELLE.

SARABIA, JOSEF. A Spanish painter, born at Seville in 1618. According to Palomino, he was brought up in the school of Francisco Zurbaran, and became a reputable painter of history. He chiefly resided at Cordova, where he painted many pictures and altar-pieces for the churches, which are highly commended by his biographer. Of these the most esteemed are his pictures of the Conception, in the church of the Convent of S. Francisco; and the Flight into Egypt, in the Convent de la Victoria. He died at Cordova in 1669, aged 51.

SARACINO, CARLO, called VENEZIANO. This painter was a native of Venice, but, according to Baglione, visited Rome during the pontificate of Clement VIII. where he was for some time under the tuition of Camillo Mariani, but afterwards studied and imitated the manner of Caravaggio. He was employed for several of the public edifices at Rome, and for the palaces of the nobility. For the church of S. Maria, in Trastevere, he painted the Death of the Virgin; and in the church of S. Simone there is an altar-piece by him, in the chapel of the family of Lancellotti, representing the Virgin Mary, the infant Christ, and St. Anne. In the pontifical palace of Monte Cavallo he painted several fresco works, in conjunction with Giovanni Lanfranco, which are considered his best performances. He returned to Venice, whither he had been invited to paint a picture for the council chamber, but did not live to finish it. He died in 1585, aged about 40. This artist is said to have etched some plates from his own designs, in a slight spirited style.

SARBOT. By this artist, who flourished about the year 1675, we have a print of Christ praying in the Garden, supported by an Angel. It is probably from his own design, as he adds the word *fecit* to his name.

SARRABAT, JOHN. A French mezzotinto engraver, born at Andely in 1680. He was one of the earliest artists of his country, who practised that mode of engraving, and his plates are very indifferently executed. Among others, we have the following prints by him:

PORTRAITS.

J. B. Bossuet, Bishop of Meaux; *after Rigaud.*
Anthony Coypel, Painter to the King; *after Netscher.*
Stephen Gantrel, Engraver to the King; *after Largilliere.*

SUBJECTS.

The Confessor; in two plates; *after J. van Haften.*
Heraclitus, half-length; *after M. Corneille.*

SARRAGON, John. This artist engraved several portraits in a neat clear manner, resembling the works of James William Delft. Among others, is a head of Adrian Hoffer. He flourished about the year 1645.

SARTI, Ercole, called Il Muto di Ficarolo. This painter is an extraordinary instance how far decided genius can overcome difficulties which would generally be regarded as insurmountable. He was born at Ficarolo, a town in the duchy of Ferrara, in 1593, of a respectable family, and was deaf and dumb from his birth. Under so heavy an affliction, the only amusement, that appeared to interest him, was the attempt to imitate the prints, or other objects of the kind, that fell in his way. This he effected with surprising precision, and it induced his friends to promote so decided a disposition for the art, by procuring him the means of indulging his inclination. Before he was sixteen years of age, on the occasion of a festival, on which there was to be a solemn procession, he placed on the front of his father's house a picture he had painted, almost without the knowledge of any person, representing the Adoration of the Magi. This unexpected production was the object of universal admiration and astonishment. It was regarded as little short of a miracle, and he was considered as a prodigy of genius and expectation. He was placed in the school of Carlo Bononi, an eminent historical painter at Ferrara, under whom he made a rapid progress; and he also imitated the style of Ippolito Scarsellino, his cotemporary, whose works he particularly admired. The principal pictures of this artist are in the church of the Benedictines, in his native town. These performances gained him great reputation, and his works are said to combine the correct drawing of Bononi, with the rich colouring of Scarsellino. He died about the year 1637, and his merit, and the singularity of his circumstances, were celebrated by the poets of his country.

SARTO, Andrea Vanucchi, called del. This celebrated painter is generally known by the name of Andrea del Sarto, an appellation he acquired from the occupation of his father, who was a tailor. He was born at Florence in 1448, and having shown an early disposition for drawing, he was placed with a goldsmith, to learn the business of engraving on plate. In this situation he was noticed by Giovanni Barile, an artist of little note, who persuaded his father to entrust him to his care. He remained under that master for three years, and afterwards entered the school of Pietro di Cosimo. He was, however, more indebted for the cultivation of his talents to his studies from the frescoes of Masaccio and Il Ghirlandajo, and afterwards from the cartoons of Leonardo da Vinci and M. Angelo Buonaroti, than the lessons of his instructors. On leaving the school of Cosimo, he formed an intimacy with Francesco Bigio, who had been a disciple of

Mariotto Albertinelli, in conjunction with whom he executed some works in the public places at Florence, by which he acquired considerable reputation. Lanzi observes, that "his advancement in the art, and his progress from one perfection to another, was not so rapid as that of many other artists, but was gradual and slow, from year to year." He was engaged to paint in fresco, in the cloister of the Scalzi, a series of twelve pictures of the Life of John the Baptist, in chiar-oscuro, of which the cartoons are preserved in the Palazzo Rinnuccini. The Baptism of Christ is in his early manner, and discovers an undisguised imitation of Albert Durer; in the Visitation of the Virgin, painted a few years afterwards, his advancement is conspicuous; and in the Nativity of St. John, the last he painted of the series, he had nearly reached his most admired style. His next undertaking was the Life of S. Filippo Benizi, in ten pictures, in the church of the Servi. In these the genius of Andrea took a bolder flight, and they are considered among the most graceful of his works, though they were executed when he was still young, and before he had been at Rome. It has indeed been erroneously asserted, that he never saw that capital. That he passed some time in the metropolis of art, we are assured by Vasari; though he does not acquaint us at what period, he informs us that on his arrival in that city, he saw some of the works of the disciples of Raffaelle, and that from the timidity of his disposition, despairing of ever being able to equal them, he returned hastily to Florence. If we are obliged to give credit to so many other instances of the pusillanimity of Andrea, there seems to be no good reason for our disputing this; and if the authenticity of that writer cannot be depended upon in his account of an artist who was his own master, written at Florence immediately after his death, and during the lifetime of his family and scholars, it will become very questionable on every other occasion. It is said to have been after his return from Rome that he painted, for the monastery of the Salvi, his admired pictures of the Descent of the Holy Ghost, the Birth of the Virgin, and the Last Supper. Of the last, Lanzi reports, "that at the siege of Florence, in 1529, the soldiers, after having assailed the suburbs of the city, where the convent was situated, and destroyed the church and part of the monastery, on approaching the refectory, were so struck with the impressive beauty of this painting, that they remained motionless, and had not the heart to demolish it; imitating, on that occasion, the conduct of Demetrius, who, at the siege of Rhodes, respected only the paintings of Protogenes. But his most celebrated production is his famous picture of the Holy Family reposing, denominated *La Madonna del Sacco*, from the circumstance of St. Joseph reclining on a sack of corn. Of this admirable performance, a correct idea may be formed from the excellent print engraved from it by Raphael Morghen.

Andrea del Sarto possessed an extraordinary talent of imitating and copying the works of others masters, with an accuracy which sometimes deceived even the painters themselves. Of this, Vasari mentions a very remarkable instance of which he was himself an eye-witness. Raffaelle had painted for the Cardinal Giulio de Medici, afterwards Clement VII. the portrait of Leo X. seated between that prelate and Cardinal Rossi, in which the drapery and back-ground were painted by Giulio Romano. Frederick II. Duke of Mantua, passing through Florence to Rome, had seen this picture, and had requested Clement VII. to make him a present of it, when the Pope gave directions to Ottavio de Medici to send the portrait to Mantua. Unwilling to deprive Florence of so interesting a work of art, Ottavia employed Andrea del Sarto to paint an exact copy of it, which was sent to the Duke of Mantua, at the time when Giulio Romano was in his service. No person suspected the deception, even Giulio was him-

self deceived, and was only convinced of the fact by Vasari assuring him that he had seen it painted, and by showing him the private mark of Andrea del Sarto. Of the authenticity of this anecdote there can be little doubt, and if true, it affords a striking lesson to those *connoisseurs* who pretend to infallibility.

Francis I. of France being desirous of procuring the works of the most distinguished painters of Italy, Andrea del Sarto was commissioned to paint a picture for the King, and transmitted to that monarch a dead Christ, with the Virgin, St. John, Mary Magdalen, and other figures, painted in his finest manner, which is now one of the ornaments of the gallery of the Louvre. This picture was universally admired at the court of France, and the King, desirous of retaining the author in his employment, invited del Sarto to his court, with directions to his resident at Florence to furnish him with the means of undertaking the journey. Andrea, at that time reduced to a state of penury by the troubles of his country, and the parsimonious remuneration he received for his works, listened with avidity to the alluring invitation of a prince, distinguished for his munificence and his protection of the arts. On his arrival at Paris he was received with the most flattering distinction. The King was pleased with his talents and conversation; the courtiers, promoting as usual the inclinations of the prince, loaded him with the most marked civilities, and every thing conduced to render his situation agreeable. He painted a Charity, which the King particularly admired, and which is now in the French museum. In the midst of this captivating prosperity, he received letters from his wife, which determined him to return to Florence, and under the pretext that domestic affairs required his presence in Italy, he obtained the King's permission to depart, promising to return in a short time, and to bring with him his family, for the purpose of establishing himself in France. He offered his services to the King to purchase for his collection the best pictures and marbles he could meet with, and Francis, anxious to profit by his judgment and taste, entrusted him with a considerable sum for that purpose. On his return to Florence he forgot his engagements, and broke through every bond of probity; he had the imprudence to squander away in the society of his friends and his improvident wife, not only what the liberality of Francis had remunerated him with for his works, but the funds which had been confided to his trust for the acquisition of objects of art. Reduced at length to a state of indigence and distress, and stung with the recollection of his perfidy and ingratitude, he sunk into a despondency, which was increased by his jealousy of his wife. He was ultimately abandoned by her and the false friends with whom he had wasted his substance, when his miseries were terminated by the plague which visited Florence in 1530, in the forty-second year of his age.

It has been remarked, that Andrea del Sarto would have equalled the greatest masters of the art, if he had resided longer at Rome; but it may be more reasonably presumed, that he reached as high a rank as the natural endowments of his mind permitted. If we do not discover in his works the elevation of Raffaelle, it is because his mind was unequal to the conception of such sublimity; we find less variety in his expressions, because he was not possessed of the exquisite sensibility of that illustrious painter; and he is inferior to him in invention, because his genius was subordinate. His design is correct, and partakes of the style of M. Angelo; his compositions are agreeable, and his ordonnances are arranged with judgment; but he wanted that sacred fire which animates the great poet and the painter, and inspires them with their noblest and boldest conceptions. He was of a modest and gentle disposition, and his natural

timidity, restraining the exertion of his faculties, stamped its feature on every thing he undertook. The heads of his Madonnas are rather pretty than beautiful, and are generally characterised by the formality of a portrait. He appears to have been little sensible of the beautiful ideal. His colouring is distinguished by the suavity and harmony of his tones; his pencil is full and flowing; and he has perhaps never been surpassed in the boldness of his relief, or his perfect knowledge of the chiar-oscuro. This celebrated painter has been erroneously supposed to have etched a plate of the Holy Family, in which the Virgin is represented kneeling before the infant Christ, with St. Joseph and St. John; it is inscribed, *Andrea del Sarto fatti in Roma;* though neatly executed, it is totally unworthy of the hand of this artist, and the inscription most probably relates to the picture from which it was designed.

SARTORIUS. See Appendix.

SARZANA. See Fiasella.

SAS, Christian. A German engraver, who flourished about the year 1660. He engraved several plates, among which are forty-five prints of the life of St. Philip of Neri, *after Stella.* There are some other plates by him, *after Le Pomerance,* and other masters.

SASSOFERRATO. See Salvi.

SAVAGE, J. An English engraver, who resided in London about 1680. Of this artist, the noble author of the Anecdotes observes, that he "may be styled engraver to a set of heroes, whom Prior calls *The unfortunate Brave.* No country preserves the images and anecdotes of such worthies, with such care as England. The rigour of the law is here a passport to fame. From the infringers of Magna Charta to the collectors on the road; from Charles I. to Maclean, every sufferer becomes the idol of the mob." He engraved a number of portraits of malefactors, and some of exemplary characters who fell in a better cause. His most interesting prints are the following:

PORTRAITS.

Bishop Latimer.
Johna Lasco.
Algernon Sidney.
Archibald Campbell, Earl of Argyle.
Henry Cornish, Sheriff of London.
Sir Edmundbury Godfrey.
John Gadbury, Astrologer.
James Fitzroy, Duke of Monmouth.
Sir Thomas Armstrong.
Sir Henry Chauncey, Antiquary.
Sir Henry Pollexfen, Chief Justice of the Common Pleas.
Arthur, Earl of Torrington.
Charles Leigh, M. D.

SAVART, Peter. A modern French engraver, born at Paris in 1750. He has engraved several plates in the neat finished style of Fiquet; among which are some portraits of illustrious personages of France; among which are the following:

PORTRAITS.

Louis XIV. *after Rigaud.* 1771.
Louis de Bourbon, Prince of Conde; *after Le Juste.*
John Baptist Colbert.
De la Motte Fenelon; *after Vivien.*
J. B. La Bruyere; *after St. Jean.*
Peter Bayle.
John Racine; *after Santerre.*
Nicholas Boileau Despreaux, *after Rigaud.*

SAUBERLICH, Lawrence. A German engraver on wood, who, according to Professor Christ, published some wooden cuts at Wittemberg in the year 1599. He used a cipher composed of an L. and an S.

SAVERY, James. This painter was born at Courtray about the year 1545, and was a disciple of John Bol. He painted landscapes and animals, which he finished with great labour and patience, though in a hard, dry style. He died of the plague at Amsterdam in 1602, aged about 57.

SAVERY, Roland. He was the son of the preceding artist, born at Courtray in 1576, and was instructed in the art by his father, whose neatness he adopted, though in a manner more natural and mellow. It has been supposed that he was afterwards a disciple of Paul Brill; but this cannot be reconciled with chronology, as that artist had left Flanders for Italy, where he passed the remainder of his life, before Savery was of an age to profit by his instruction. The resemblance of his style to that of Brill is not more apparent than to that of Breughel, and the other Flemish landscape painters of the time. He visited France in the reign of Henry IV. by whom he was employed in ornamenting the royal palaces with his landscapes. Soon after his return to the Low Countries, he was invited to the court of Prague, by Rodolphus II. in whose service he passed a great part of his life. By the direction of the Emperor he travelled through the grand and picturesque country of the Tyrolese, where nature exhibits her wildest as well as her richest beauties. In the midst of this romantic scenery he contemplated, with the eye of an artist, the stupendous rocks and rapid cascades with which he was surrounded. With his designs of these interesting views, he enriched his portfolio, during a residence of two years; and they proved an inestimable resource to him in the composition of his pictures, which are decorated with figures and animals, very highly finished. He resided at Prague until the death of the Emperor, for whom he painted a great number of pictures, when he settled at Utrecht, where he died in 1639, aged 62.

SAVERY, John. A Flemish painter and engraver, born at Courtray about the year 1590. According to Huber, he was the nephew of Roland Savery, and was probably his scholar, as he painted landscapes in a similar style. We have several etchings by this artist, from his own designs, among which are the following:

A set of six mountainous Landscapes, with figures, inscribed *J. Savery, fec. Nic. de Clerc. exc.*
A Landscape, with a Stag-hunt; *J. Savery. fec. H. Hondius.*
A Landscape, with Samson killing a Lion; *J. C. Visscher, exc.*

SAVERY, Solomon. A Dutch engraver, born at Amsterdam about the year 1601. From the circumstance of his having engraved a few English portraits, he is said to have visited this country, but it is certainly not ascertained. His works consist chiefly of portraits, which are the best of his performances, and are executed in a very creditable style. The following are his principal plates:

PORTRAITS.

Charles I. with a high-crowned hat, a view of Westminster in the back-ground.
Oliver Cromwell. 1649.
John Speed, the Historian, with his hat on, sitting in a chair.
Thomas, Lord Fairfax, with his hat on.

SUBJECTS.

Christ driving the Money-changers out of the Temple; *after Rembrandt.*
The Entry of Mary of Medicis into Amsterdam.
A set of seventeen plates for Ovid's Metamorphoses.

SAVOLDO, Girolamo. Girolamo Savoldo, called by Ridolfi Girolamo Bresciano, was of a noble family of Brescia, and flourished about the year 1540. Although he practised the art only as an amusement, and bestowed his pictures gratuitously on the churches and convents, he is celebrated by Paolo Pino, in his *Dialogo della Pittura Veneziana,* as one of the ablest artists of his time. It is not known by whom he was instructed in the art, but he studied with assiduity the works of Titian, at Venice, where he painted several altar-pieces and easel pictures. Zanetti speaks of his picture of the Nativity, in the church of S. Giobbe, as exquisitely coloured, and finished with the greatest care. Another esteemed work by Savoldo is the great altar-piece of the Predicatori at Pesaro, representing Christ with four saints, painted with surprising vigour of colouring. In the Florentine gallery there is a small picture of the Transfiguration by him, which is highly commended by Lanzi.

SAVONA, Il Prete di. See Guidoboni.

SAUVÉ, John. A French engraver of little note, who, according to Basan, flourished about the end of the seventeenth century. He engraved several plates after Guido, P. da Cortona, &c. and also some portraits.

SAXTON, Christopher. To this ingenious artist we are indebted for the first county maps which were published in England. He was a native of Yorkshire, and resided at Tingley, near Leeds, in the service of Thomas Sekeford, Esq. Master of Requests. By the encouragement and at the expense of that gentleman, Saxton undertook a complete set of maps of the counties of England and Wales, many of which he engraved himself, and was assisted in the others by R. Hogenberg and others. They were published in 1579, and were dedicated to Queen Elizabeth.

SCACCIATI, Andrea. He was born at Florence in 1642, and was first a scholar of Mario Balassi, but he afterwards studied under Lorenzo Lippi. This latter master persuaded him to apply himself to paint animals, flowers, and fruit; to which subjects his genius appeared to incline. He became a very eminent artist in that branch, and was greatly encouraged by the Grand Duke of Tuscany, and the principal nobility. He was living at Florence in 1704, when Orlandi published his work.

SCACCIATI, Andrea. An Italian designer and engraver, born at Florence about the year 1740. In 1766, he published a set of forty-one plates in aquatinta, from the drawings of the most distinguished masters, which are in the collection of the Grand Duke of Tuscany. We have also by him,

The Descent of the Holy Ghost; *after A. Dom. Gabbiani.*
The Holy Family; *after Cambiaso.*
A Subject for a ceiling.

SCAICHI, Gotefred. By this engraver, who flourished about the year 1623, we have a set of views of the palaces and gardens belonging to the Grand Duke of Tuscany; they are etched in a slight poor style.

SCALBERG, Peter. A French painter and engraver, who resided at Paris about the year 1638. Of his works as a painter little is known, but we have a few etchings by him, some of which are from his own designs; among others are the following:

Venus and Cupid; inscribed, *P. Scalberg, inv. et sculpt.* 1638.
The Entombing of Christ; *after Raffaelle.*
The Battle of Constantine with Maxentius; *after the same.*
Diana and her Nymphs; *after Domenichino.*

SCALIGERI, Lucia. According to Orlandi, this accomplished lady was born at Venice in 1637. She distinguished herself by an early acquisition of the ancient and modern languages, and by several literary publications. She was also an excellent musician. As a paintress, she may be compared with the most eminent artists of her sex. She was a pupil of Alessandro Varotari, and painted several historical pictures for the churches at Venice. She died in 1700, aged 63.

SCALVATI, Antonio. This painter was born at Bologna in 1559, and was a scholar of Giacomo Lauretti. He accompanied his master to Rome, whither he was invited by Pope Gregory XIII. and assisted him in the Sala di Constantino. Scalvati was employed by Sixtus V. in the library of the Vatican, and in several other public works. He also excelled in portraiture, and painted Pope Clement VIII. and many of the principal personages of his time. He died in 1622, aged 63.

SCAMINOSSI, Raffaelle. This artist was a native of Borgo S. Sepulcro, was a scholar of Raffaellino del Colle, and flourished about the year 1610. He painted history; and Orlandi mentions a picture by him, in the cathedral at Bologna, which has considerable merit. He is, however, more known as an engraver than a painter. We have a considerable number of etchings by this artist, executed in a bold effective style. His

drawing is tolerably correct, and the airs of his heads are not without expression. He used a monogram composed of the letters R. A. S. F. thus, $\overset{S}{RF}$. The following are by him:

The Virgin and Child; inscribed, *Raphael Schaminessius Pictor, &c.* 1613.
St. Francis preaching in the Desert; also *from his own design.* 1604.
A set of fourteen plates; entitled, *Mysteria rosarii Beatæ Mariæ Virginis.* 1609.
The Sybils; a set of upright plates; *from his own designs.*
The Stoning of Stephen; *after Luca Cambiaso.*
The Repose in Egypt; *after Federigo Baroccio.*

He also etched after Raffaelle, P. Veronese, and others.

SCANABECCHI. See Dalmasio.

SCANNAVINI, Maurelio. He was born at Ferrara in 1655, and was first a scholar of Francesco Ferrari, but he afterwards visited Bologna, where he studied for some time under Carlo Cignani, of whom he became one of the most distinguished disciples. His pictures possess great force, and are at the same time coloured with tenderness and harmony. The most considerable work of this master is the refectory of the Dominicans, at Ferrara, representing the life of St. Dominic, in fourteen pictures. There are many other performances by this artist in the churches at Ferrara, of which a particular account is given by Bartoli; among others are the Annunciation, in the church of S. Stefano; S. Tommaso di Villanova distributing Alms to the Poor, at the Agostiniani Scalzi; and S. Brigida fainting before a Crucifix, supported by an Angel, in S. Maria delle Grazie; one of his most esteemed productions. He died at Ferrara in 1698, aged 43.

SCARRAMUCCIA, Luigi, called Il Perugino. This artist was born at Perugia in 1616. He was the son of Giovanni Antonio Scarramuccia, an indifferent painter of history, by whom he was instructed in the elements of design; but he afterwards frequented the school of Guido, and is said by Malvasia to have also studied under Guercino. He painted several pictures for the public edifices of Perugia, Milan, and Bologna, which are distinguished by a correct and graceful design, and amenity of colour. Such are his pictures of the Presentation in the Temple, in the church of the Filippini, at Perugia; and S. Barbara, in S. Marco, at Milan. In the Palazzo Publico, at Bologna, is a large picture representing the coronation of Charles V. by Clement VII. composed and designed in a grand style. He died at Milan in 1680, aged 64. We have a few etchings by this artist, in which he seems to have imitated the style of Guido. They are executed in a free spirited manner, though the drawing is very incorrect. Among others, we have the following by him:

Christ crowned with Thorns; *after Titian.*
St. Benedict praying; *after Lod. Caracci.*
Venus and Adonis; *after An. Caracci.*

SCARSELLA, Sigismondo, called Mondino. This painter was born at Ferrara in 1530, and was educated for three years in the school of Paolo Veronese, of whose style he was a constant, though not a very successful follower. In the church of S. Gabriele is a picture by this master of the Conversion of St. Paul; and in the church of La Croce an altar-piece, representing the Visitation of the Virgin to St. Elizabeth. There are

many other works by this painter in the public edifices at Ferrara, in which city he died in 1614, aged 84.

SCARSELLA, Ippolito, called Lo Scarsellino. This eminent painter was born at Ferrara about the year 1560. He was the son of Sigismondo Scarsella, from whom he received his first instruction; but he afterwards visited Venice, where he first became a scholar of Giacomo Bassano, and afterwards studied and imitated the works of Paolo Veronese. From Venice he went to Bologna, and afterwards to Parma, contemplating the admirable works of art in those cities. On his return to Ferrara, he was greatly esteemed, and was employed in painting numerous pictures for the churches in that city, where there is scarce a public edifice that does not possess some of his works. In the church of S. Maria Nuova, are three fine pictures by Lo Scarsellino, representing the Annunciation, the Visitation of the Virgin Mary to St. Elizabeth, and the Assumption. In the refectory of the Benedictines is one of the most considerable works of this master, in which he has represented the Miracle at the Marriage of Cana in Galilee. The pictures of this distinguished painter are justly held in the highest estimation in his own country; and the few specimens of his ability which have found their way into the collections of our own, are duly appreciated. His compositions are ingenious and abundant, and his colouring is rich, yet delicate; the airs of his heads are sweet and expressive, and the action of his figures is easy and graceful. In the back-grounds of his pictures he generally introduced a portion of very charming landscape, touched with spirit, and coloured with infinite nature. He also painted some admirable portraits of the most eminent personages of his country, although it was always with difficulty that he prevailed on himself to practise that branch of the art. He died at Ferrara in 1621, aged about 61.

SCHAERER, H. L. This artist, according to Professor Christ, engraved several small landscapes, which he marked with a cipher composed of the letters I. S. L. thus, *JSL*. He flourished about the year 1627.

SCHAEUFLEIN, Hans, or John the elder. An old German engraver, who flourished about the year 1480, and is supposed to have been a disciple of Martin Schoen, whose style of engraving he imitated, though his prints are by no means equal to those of that master. He also copied some of the plates of Schoen, among others, that in which a lady and gentleman are represented walking together, and death appearing behind a tree, shaking an hour-glass, which was also copied by J. van Mecheln, Wenceslaus, and Albert Durer. His prints are chiefly small, and he is ranked among the little masters. He marked his plates with the cipher **HL**. The following prints are attributed to him:

The Crucifixion, with the Virgin, St. John, and two soldiers; a small circular print.
The Virgin and infant Christ; the same.
St. Christopher; the same.
St. Lawrence and St. Augustine.

SCHAEUFLEIN, Hans, John the younger. He was probably the son of the preceding artist, and, according to Huber, was born at Nuremberg about the year 1487. He distinguished himself as a painter, as well as an engraver on wood, and is supposed to have been a scholar of Albert Durer, whose style he imitated, both in his pictures and in his

wooden cuts. He chiefly resided at Nordlingen, and painted for one of the churches in that city an altar-piece, representing the taking down from the Cross, which, although designed in the stiff formal manner prevalent at the time, possessed great merit. We have several wooden cuts by this artist, which are executed in a bold spirited style. The prints of the younger Schaeuflein are usually marked with a cipher formed of an H. and an S. to which he added two baker's peels crossed, in allusion to his name, the word Schaeuflein, in German, signifying a little peel, thus, HS. The following are his principal works:

The Creation of Eve.
Lot and his Daughters.
Christ crowned with Thorns.
Herodias with the Head of St. John.
The Feast of Herod; in two sheets.
The Life and Passion of Christ; in thirty-seven cuts; published at Frankfort in 1537. To these are added thirty-six cuts of the Miracles, Parables, &c. of Christ.
Numa Pompilius on his throne addressing the Romans.
The Death of Lucretia.
Pyramus and Thisbe.

He also engraved on copper. Mr. Strutt mentions a plate representing soldiers conversing, executed with the graver, in a bold spirited style; and a free etching of a landscape, dated 1551.

SCHAFFNABURGENSIS, Mattheus. An engraver on wood, who executed the cuts for a bible, printed at Wittemberg in 1545. He marked his prints with the initials M.S. on a tablet.

SCHAGEN, Giles van. A Dutch painter, born at Alkmaer in 1616. He was first instructed in the art by Solomon van Ravestein, but was afterwards a scholar of Peter Verbeck. When he was twenty-one years of age, he embarked in a vessel bound to Dantzic, where he resided some time, and painted pictures of Dutch kitchens and conversations, in imitation of the style of Ostade, which were favourably received. He also painted portraits with considerable success, both at Dantzic and Elbing. After an absence of three years, he returned to Holland, where the restlessness of his disposition did not suffer him to remain long. He went to France, and met with very flattering encouragement; his conversation-pieces were much admired, and he was employed in copying the works of the best Italian and Flemish painters, for which he possessed a particular talent. On his return to Alkmaer he became acquainted with admiral Tromp, who engaged him to paint a picture of the engagement between the Spanish and the Dutch fleet, commanded by that officer, which, as a proof of the versatility of his talents, he executed in a manner highly creditable to him. He died at Alkmaer in 1668, aged 52. We have a slight etching by this artist, representing a cottage scene, with an old man.

SCHALCKEN, Godfrey. This painter was born at Dort in 1643; his father was rector of the college of that city, and was desirous of bringing him up to literary pursuits, but finding the boy's disposition for painting, he placed him with Solomon van Hoogstraten,

and he afterwards became a scholar of Gerard Douw, under whom he acquired great delicacy of finishing, and a competent acquaintance with the principles of light and shadow. He remained under the tuition of that master until he had established a certain reputation, by painting small pictures of domestic scenes, chiefly represented by candle-light; subjects which his instructor had treated with such distinguished success. On leaving the school of Douw, he attempted for some time to aggrandize his style, by studying the works of Rembrandt, but, despairing to equal the vigorous touch and magical effect of that extraordinary artist, he pursued his first principles, and his pictures were sought after with avidity.

To give the most natural effect to his candle-light pieces, he is said to have adopted the following system: He placed the object he intended to paint, and a candle, in a dark room, and looking through a small aperture, painted by day-light what he saw in the dark chamber. His small portraits met with the most flattering encouragement, and he had painted the principal families at Dort, when he was encouraged, by the extraordinary success of Kneller, to form the project of visiting England, and he came over in the reign of King William, when he found the greatest part of the business of portraiture, the only branch of the art which occupied the public attention, in the possession of Sir Godfrey Kneller, Closterman, and others. To satisfy the taste of the country, he also found it necessary to attempt to paint his figures as large as life, a scale to which he had not been accustomed, and in which he was not very successful.

Delicacy and good breeding formed no part of the character of our artist, if we may credit the following anecdotes, originally related of him by Campo Weyermans, an authority, indeed, which is not always entitled to implicit belief. When he had the honour of painting the portrait of William III. it was the King's wish to be painted by candle-light, from the reputation the painter had acquired in pictures of that description. It is said that he had the gross ignorance of giving his Majesty the light to hold, until the wax ran down upon his fingers. On another occasion, when he was painting a lady, who was not very handsome, but had very beautiful hands, after finishing the head, his sitter enquired when it would be necessary for her to sit for the hands, he abruptly replied, "that will not be necessary, I always draw them from my housemaid." On his return to Holland, he settled at the Hague, where his cabinet pictures were much admired, and he continued to practise his art with great success, until he had reached his sixty-third year, when he died, in 1706.

The chief merit of the pictures of Schalcken, which, for the most part, represent night-pieces, consist in the neatness of his finishing, and his perfect intelligence of the chiar-oscuro, as it relates to objects under the influence of a fixed and local light. His touch is sweet and mellow, and his colouring warm and gilded. The subjects he selected for his small pictures are agreeably composed, and the accessories are designed and painted with care and precision. It has been regretted that he did not draw the figure more correctly, a defect which is discernible in his best productions.

SCHAPFF, Jorg. This old artist is regarded as one of the earliest engravers on wood. According to Heineken, he executed the cuts for a book of Chiromancy, by Dr. Hartlieb, published in 1448. In his *Idea of a complete Collection of Prints*, that author has given a copy of one of these cuts, and nothing can be more rudely executed. The book consisted of twenty-four pages, printed on both sides, the discourse being cut on blocks

of wood. The name of the engraver was inscribed on one of the leaves, at the bottom, Jorg Schapff in Augsbourg.

SCHEDONE, B. See Schidoni.

SCHEINDEL, or Scheyndel, George Henry. A Dutch engraver, who resided at Rotterdam about the year 1635. He engraved several plates, which are executed in a very neat and agreeable style, resembling that of Callot. His landscapes, decorated with figures correctly drawn, and touched with spirit, are deservedly admired. He was a a contemporary of William van Buytenwech, from whose designs he also engraved some plates. We have, among others, the following prints by him:

A pair of Landscapes, with Peasants amusing themselves.
The Tooth-drawer.
A Village Festival, with Boors fighting.
The Companion, with a Quack-doctor.
A Winter-piece, with Skaiters on the ice.
A Landscape, with a Waterfall.
A Landscape, with a Bridge.
A set of four Views of a Castle, and the environs, one of them with a Windmill.
A set of twelve Landscapes, with a Dutch inscription.
A set of twelve plates of European, Turkish, and Grecian figures.
Twelve plates of Habits of the Countrymen of the several Cantons of Holland.

SCHEITZ, Matthew. This artist was born at Hamburgh about the year 1646, and, according to Huber, was a scholar of Philip Wowermans, whose style he followed for some time, but he afterwards abandoned it, to adopt that of David Teniers, and painted similar subjects, of the amusements of peasants. He etched some plates from his own designs, which are executed in a bold, free style, among which are the following:

The Four Seasons, represented by the Sports of Children; in four plates; *M. Scheitz, fec.* 1671.
Two Landscapes, with figures dancing and amusing themselves.
An old Man playing on the Violin, and a Woman singing before the door of a Cottage.
The Spectacle Merchant.

SCHELLENBERG, John Rudolf. A Swiss designer and engraver, born at Winterthur in 1740. He was the son of an obscure painter, who taught him the rudiments of the art. Among other plates, he engraved several for the work of Lavater, from the designs of Chodowiecki; and some of the portraits and ornamental prints for the lives of the Swiss painters by J. C. Fuessli. He also engraved a set of twenty-four plates of insects, for a work entitled, *Les Caracteres des Insectes, suivant le systeme de Linnée.*

SCHELLENBERGER, ——. A German engraver, who flourished about the year 1660. He engraved some of the plates for Priorato's History of the Emperor Leopold; among which is the Portrait of Gaspar Jellez.

SCHELLINCKS, William. This painter was born at Amsterdam, according to Descamps, in 1632, and, from the style of his pictures, is supposed to have been a scholar of

John Lingelback. He afterwards travelled through France, Switzerland, and Italy; and is said, by that author, to have been in England, though he is not mentioned in the Anecdotes. He painted landscapes and sea-ports, which were decorated with figures, touched with neatness and spirit. The brilliant and sunny effect in some of his pictures reminds us of the charming productions of du Jardin; his animals are correctly drawn, and his groups are tastefully composed. On the occasion of the embarkation of Charles II. for England, at the time of the Restoration, Schellincks painted one of his most capital pictures for the family of Witsen, in commemoration of that event. It was a very considerable composition, of an infinite number of figures collected on the shore, to witness the embarkation, arranged with surprising ingenuity and variety. The genuine works of this master are not often met with in this country, though they are found in the choicest collections in Holland. He died in 1678, aged 46.

SCHELLINCKS, Daniel. He was the brother of the preceding artist, born at Amsterdam in 1638, and is said to have been instructed in the art by William Schellincks, in whose style he painted landscapes and sea-ports, with some reputation. He died in 1701, aged 68.

SCHENAU, John Eleazar. A German painter and engraver, who resided at Paris about the year 1765. He etched a set of twelve plates of heads and fancy subjects, with a frontispiece, entitled, *Achetez mes petites eaux fortes à la douraine.* 1765.

SCHENCK, Peter. This artist was a native of Germany, but resided chiefly at Amsterdam, where he became an eminent printseller and publisher, and flourished about the year 1700. He engraved several plates, most of which are in mezzotinto, and chiefly portraits. He published a set of one hundred views in and near Rome, entitled, *Roma Æterna*, many of which were engraved by himself. We have, among others, the following prints by him:

PORTRAITS.

King James II.
Mary, his Queen.
King William III.; four plates.
Mary, his Queen; three plates.
William, Duke of Gloucester.
Queen Anne.
George, Prince of Denmark; her consort.
George I.
Ernest, brother to George I.
Arnold, Earl of Albemarle.
Godard de Reede, Earl of Athlone.
John, Lord Cutts.
William, Duke of Devonshire.
John Churchill, Duke of Marlborough.
Charles XII. of Sweden.
Peter Schenck. 1697.
Peter Schenck, with his wife, seated at a table.
Gerard Lairesse, Painter.
Martin Luther.

SCHEVENHUYSEN, Anthony. A Dutch engraver, who flourished about the year 1695. He engraved a set of one hundred small plates, representing the different trades in Holland.

SCHIAVONE, Andrea, called Medula. This painter was born at Sebenico, in Dalmatia, in 1522. Although he discovered an early inclination for the art, the indigence of his parents did not permit them to procure him a technical education, and he was placed as an assistant to a house painter at Venice, in which situation he employed his leisure hours in designing after the prints of Parmigiano, and others, which his scanty means enabled him to procure. For some years his occupation was painting the fronts of houses and shops, to which he was recommended by the masons. His talents distinguished themselves even in this lowly employment, and Titian was so pleased with some of his humble exertions, that he took him into his academy, and soon afterwards procured him employment in the library of S. Marco, where he painted several of the decorations, conjointly with the ablest artists of his time. In competition with Il Tintoretto, he painted a picture for the church of the Padri della Santa Croce, representing the Visitation of the Virgin to St. Elizabeth; and though his performance was unequal to that of his formidable antagonist, he retired from the contest with applause. His talents were highly respected by Robusti, who considered him as one of the greatest painters of the Venetian school, and that eminent artist is said to have constantly kept a picture of Schiavone in his painting-room, as a model of colouring, though he strongly condemned the incorrectness of his design. He even endeavoured to imitate the style of Andrea, and painted a picture of the Circumcision, in the church of the Carmini, so much in the manner of Schiavone, that Vasari mistook it for a work of that master. With the possession of such powers, he however found it difficult to subsist. So slender was the emolument he received for his works, that he was under the necessity of adopting a slight and expeditious mode of operation, and his indigent circumstances may both account for and extenuate the incorrectness of his design. This deficiency excepted, he possessed almost every other excellence of the art. His compositions are copious and agreeable, his attitudes are graceful and elegant, resembling those of Parmigiano, whose works he had studied; his draperies are cast with taste; the heads of his females are beautiful, and those of his old men dignified and impressive. Two of the most admired works of Schiavone are in the church of the Padri Teatini, at Rimini, representing the Nativity, and the Assumption of the Virgin. He died at Venice in 1582, aged 60. We have several etchings by this eminent artist, some of which are from his own designs, and others after *Raffaelle*, *Parmigiano*, &c. Among others are the following:

The finding of Moses; *after Parmigiano.*
The Holy Family; *after the same.*
The Resurrection of Lazarus; *after the same.*
The Entombing of Christ; *after the same.*
St. Peter and St. John healing the Lame Man; *after Raffaelle*
The Rape of Helen; *after his own composition.*

SCHIAVONETTI. See Appendix.

SCHIDONI, or Schedone, Bartolommeo. This captivating painter was born at Modena in 1560. Although he is generally allowed to have been brought up under the Caracci, it is remarkable that his works exhibit little resemblance to the style which characterises that distinguished school. He rather appears to have formed his ideas by an attentive study of the works of Raffaelle and Coreggio, particularly the latter, with whose admirable productions he was constantly surrounded.

Schidoni had gained considerable reputation by some juvenile performances in the public edifices at Modena, when the Duke Ranuccio took him under his protection, and gave him as a residence his Villa at Felegara, that he might pursue his studies more commodiously, and with greater tranquillity. He painted several admirable pictures for his patron, which, with many other works of art, in the possession of the Duke of Modena, were afterwards placed in the collection of the King of Naples. In the Palazzo Pubblico, at Modena, he painted his celebrated frescoes of the history of Corinolanus, and seven emblematical figures, in which he emulated the grandeur of Coreggio; and in the cathedral is an admirable picture of S. Geminiano resuscitating a dead Child, which has often been mistaken for a production of that master. His large works are extremely rare, among the most esteemed of which are his picture of a Pietá, in the Academy at Parma; and the Conception, in the church of S. Francesco, at Piacenza. His Holy Families and Madonnas, though apparently his favourite subjects, are not often met with, and the paucity of his pictures is to be attributed to his unfortunate propensity to gaming, in which fatal pursuit he wasted his substance and time. His death is said to have been occasioned by the distress of his mind, brought on him by losing in one night more than he was able to pay. He died in 1616, aged 56.

Of Bartolommeo Schidoni it may be said, that no follower of the great style of Coreggio has approached so near him in the graceful and expressive airs of his heads, and the elegant turn of his figures. His management of the chiar-oscuro exhibits the breadth and intelligence of that admirable painter, and his colouring partakes of the *impasto* and purity which distinguish the works of his great prototype. His design is not very correct, but he conceals this deficiency by the loveliness of his attitudes, and the enchanting harmony of his tones. The pictures of Schidoni, rendered interesting by their extraordinary beauty, as well as their extreme rarity, are held in the highest estimation, and are very valuable.

SCHLEY, Jacob Vander. A Dutch engraver, born at Amsterdam in 1715. He was a disciple of Bernard Picart, whose style of engraving he imitated, and finished several of the plates left imperfect at the death of that master. We have also a few portraits and book ornaments by this artist; among which are the following:

PORTRAITS.

John Baptist Boyer, Marquis d'Argens; *after Van Pée.*
Anthony Bernard Prevot, Almoner to the Prince of Conti; *from the same.*
Bernard Picart, Engraver; *after M. des Angles.* 1734.
Henry de la Tour d'Auvergne, Viscount de Turenne; *after the same.*

SCHLICHT, Abel. This artist was born at Manheim in 1754. He has engraved several plates in aquatinta, which are mentioned by Huber in favourable terms. Among others are the following:

A Storm and Shipwreck; *after Vernet.*
A Calm; *after the same.*
A Landscape, with cattle; *after A. Vandevelde.*
A Landscape, with figures and animals; *after Berghem.*
A Landscape; *after Pynaker.*
Several architectural Views; *after Bibiena, Pannini,* and others.

SCHMIDT, GEORGE FREDERICK. He was born at Berlin in 1712, and was instructed in design and engraving by G. P. Busch, an obscure artist; but he afterwards went to Paris, where he became a pupil of Nicholas Larmessin. Under that able artist he arrived at a perfection, for the neatness and firmness of his graver, which has seldom been surpassed. In 1742 he was received into the Academy at Paris, and engraved for his reception plate, his fine portrait of P. Mignard. In 1744 he returned to Berlin, and was soon afterwards appointed engraver to the King. He resided at Berlin till 1757, when he was invited to Petersburg by the Empress Elizabeth, and engraved several plates with great success, particularly portraits. He returned to Berlin in 1762, when he discovered a new talent of etching and engraving, in the manner of Rembrandt, in which style he executed several plates with great ability. He also engraved in the manner of Della Bella, and Benedetto Castiglione, with the greatest success. He died at Berlin in 1775, aged 63. The following is as ample a list of the prints of this ingenious artist as our limits will permit.

PORTRAITS.

The Empress Elizabeth of Russia; *after L. Tocqué.*
Michael, Count de Woronzow; *after the same.*
Nicholas Esterhazi, Count of the Roman Empire; *after the same.*
Frederick Henry Louis, Prince of Prussia; *after A. Vanloo.*
John Paul Bignon, Abbe de St. Quentin; *after Rigaud.*
Constantine Scarlati, Prince of Moldavia.
Charles Gabriel de Caylus, Bishop of Auxere; *after Fontaine.*
Louis de la Tour d'Auvergne, Count d'Evreux; *after Rigaud.*
Charles de St. Albin, Archbishop of Cambray; *after the same.*
Peter Mignard, Painter to the King; *after the same.*
Anthony Pesne, Painter to the King of Prussia; *after a picture by himself.*
Maurice Quentin de la Tour, Painter to the King; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin and infant Christ, with St. John; *after Vandyck.*
The Presentation in the Temple; *after Pietro Testa.*
Alexander and his Physician; *after Ann. Caracci.*
Timocleus justified by Alexander; *after the same.*
A Bust of the Virgin; *after Sassoferrato.*
Dutch Boors regaling; after *A. Ostade,* in the style of *Visscher.*

PRINTS IN THE STYLE OF REMBRANDT.

His own Portrait, drawing.
The Portrait of Rembrandt; *after a picture by himself.*
Christ resuscitating the daughter of Jairus; *after Rembrandt.*

Christ presented to the People; *after Rembrandt.*
The Presentation in the Temple; *after Dietricy.*
A variety of Busts and Portraits; *after Rembrandt,* and in his manner.

SCHMUTZER, Joseph and Andrew. These artists were natives of Vienna, and flourished about the year 1735. They were brothers, and are included in one article, as they frequently worked conjointly on the same plate. Andrew imitated the style of Van Dalen and Bolswert, and handled the graver in a bold, clear style. We have, among others, the following prints by them:

PORTRAITS.

The Emperor Charles VI.; *after Meyteus.*
The Empress Elizabeth Christiana; *after Averbach.*
Gustavus Adolphus, Baron de Gotter.

SUBJECTS AFTER VARIOUS MASTERS.

Two Views of a Temple; *after G. Galli Bibiena.*
Three subjects from the History of Decius; after the pictures by *Rubens* in the gallery of the Prince of Lichtenstein.

SCHMUTZER, Jacob. He was the son of Andrew Schmutzer, born at Vienna in 1733. After learning the rudiments of design in his native city, he went to Paris, where he became a pupil of J. G. Wille, and adopted the pleasing style of that artist. On his return to Vienna he was appointed Director of the Academy established by the Empress Maria Theresa. He engraved several plates, which are executed with the graver in a neat, clear style, among which are the following:

PORTRAITS.

Francis I. Emperor of Germany.
Maria Theresa, his Empress.
Joseph Winceslaus, Prince of Lichtenstein.
Wenceslaus, Prince of Kaunitz.
Martin de Meytens, Painter to the Emperor.
C. W. E. Dietricy, Painter.

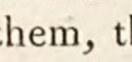
SUBJECTS.

Mutius Scevola before Porsenna; *after Rubens.*
St. Gregory refusing the Emperor Theodosius the entrance into the church; *after the same.*
Venus rising from the Sea; *after the same.*

SCHMUZ, J. Rudolf. A Swiss painter, born at Regensperg, in the canton of Zuric in 1670. He was a scholar of Mathias Fuessli, and at first applied himself to the study of historical painting, but not succeeding to his wishes, he turned his thoughts to portraiture, to which his genius was better adapted. He visited England at a period when Sir Godfrey Kneller was in the zenith of his reputation, and attached himself to an imitation of his style. His talents had recommended him to a flattering share of the public favour, when he died, in 1715, in the forty-fifth year of his age.

SCHNELLBOTZ, Gabriel. This engraver is noticed in the *Series of Engravers.* He is said to have resided at Wittemberg about the year 1590, where he engraved some plates, which he marked with an arrow, on which he placed an S.

SCHNITZER, John. An old engraver on wood, who flourished about the year 1486. He executed the cuts of the *Geographical Charts for the edition of Ptolemy,* published at Ulm in the above year. The Map of the World is ornamented with ten heads, representing the winds, rudely cut. It is inscribed, *Insculptum est per Johannem Schnitzer de Arnskheim.*

SCHOEN, Martin. This venerable artist, who was at the same time a painter, an engraver, and a goldsmith, may be considered as the father of the German school of engraving. He was born at Culmbach, a small town in Franconia, according to Huber, about the year 1420. Of his performances as a painter little is known. In the church of the Hospital, at Colmar, are preserved two of his pictures, representing the Nativity, and the Adoration of the Magi, both of which subjects he engraved. If he was not the earliest of the German engravers, he began to practise the art when it was in its very infancy, and carried the mechanical part of it to an astonishing degree of perfection. Although his drawing is incorrect, and his compositions partake of the stiffness and formality which characterize the works of the early German artists, his productions prove him to have possessed a fertile imagination, and exhibit both genius and judgment. In his print of the Death of the Virgin, there is a fine expression in the heads, and the accessories are finished with a beauty and delicacy of execution which has scarcely been surpassed. The prints of Martin Schoen appear to have been engraved from 1460 till 1486, in which year he died, at Colmar, where he chiefly resided. His plates are numerous, and are principally from his own compositions. He usually marked his prints with an M. and an S. with a kind of cross between them, thus, . The following are his principal plates:

SACRED SUBJECTS.

The Life of the Virgin; twelve plates.
Twelve plates of the Passion of our Saviour.
The Annunciation.
The Nativity.
The Adoration of the Magi.
The Flight into Egypt.
The Wise and the Foolish Virgins; ten plates.
The Last Judgment.
Christ bearing his Cross.
The Crucifixion.
The Death of the Virgin. This was also engraved by Israel van Mecheln, Wenceslaus, and others.
A small set of the Apostles.
St. Anthony carried into the Air by Demons.
St. Sebastian tied to a Tree.

VARIOUS SUBJECTS.

Two Alchymists fighting.
A set of twelve subjects of Ornaments for goldsmiths.

A Ciborium.
An incense Cup, or Censer. Engraved also by J. van Mecheln.
A Bishop's Crosier.
The Battle of the Saracens against the Christians, in which St. James appears on the side of the latter. This was probably his last plate, as it was not entirely finished.

SCHOEN, Bartholomew. According to Professor Christ, this artist was the brother of Martin Schoen. The prints attributed to this engraver, though they bear a resemblance to those of Martin, are not executed with so much neatness and expression. They are usually marked with a B. and an S. in the old German character with a cross between them, thus, 𝔟𝔅𝔖. The following are said to be by him:

An old beggar Man, with an old Woman in a Wheelbarrow.
Two grotesque Heads of an old Man and a Woman.
A Man playing on a lute, and an old Woman holding a ladle in one hand, and a jar in the other.
A Lover and his Mistress.
He also copied the Life of Christ, and other plates, from *Martin Schoen.*

SCHOEN, Erhard. A German engraver on wood, who flourished about the year 1530, and was probably of the same family with the preceding artists. His cuts are said to be executed with neatness and accuracy. Mr. Strutt mentions a frontispiece by him, representing a genealogical branch from Jesse to Christ, with figures of the principal personages, very delicately cut. He marked his prints with a monogram composed of an E. and an S. with a small knife under, thus, .

SCHOENFELD, or Schoonfeld, John Henry. This painter was born at Biberach in Swabia, in 1619, and was a scholar of John Sichelbein, an indifferent artist, under whom he learned little more than the rudiments of design. He visited the principal cities in Germany, and contemplated the best works of the art in the different collections, and had given proofs of considerable talent, when he determined to visit Italy in search of improvement. On his arrival at Rome he found employment in the church of S. Elisabeta de Fornari, where he painted two altar-pieces, which gained him some reputation, and he was engaged in some of the embellishments in the Palazzo Orsini. On his return to Germany, he distinguished himself as an historical painter at Vienna, Munich, Salzbourg, Augsbourg, and other cities of the empire. He also was much employed as a portrait painter, and his landscapes, decorated with figures and architecture, were much admired. Among his most esteemed works are his pictures of Christ conducted to Calvary; and the taking down from the Cross, in the church of the Holy Cross at Augsbourg, where he resided in the latter part of his life. In the Senate-house of that city is another fine picture by Schoenfeld, representing the race of Hippomenes and Atalanta. His compositions evince a ready and fertile invention; his design is not very incorrect, though his figures in general are rather too long, and his colouring is vigorous, though occasionally crude and glaring. He died at Augsbourg in 1689, aged 70. We have a few etchings by this artist, executed in a slight style, among which are the following:

A Head of our Saviour.
A pastoral subject, with a Shepherd playing on a flute and a Shepherdess holding a triangle.

A Landscape, with a Man sitting on a Rock.
Infant Bacchanalians.

SCHOEVARTS, M. A Flemish painter of village festivals and merry-makings, in the style of Teniers. His pictures are frequently met with in the Netherlands, and though they are very inferior to those of that master, they possess considerable merit. We have a few etchings by this artist, slightly executed, from his own designs, and after other masters.

SCHOONEBECK, Adrian. A Dutch engraver, who flourished about the year 1690. He engraved a variety of frontispieces and other book-plates, and published, in two volumes, the habits of all the religious orders in Europe.

SCHOONJANS, Anthony. This artist was born at Antwerp in 1650, and was a scholar of Erasmus Quellinus, under whom he studied until he was nineteen years of age, when he travelled to Italy in search of improvement. During a residence of ten years at Rome he distinguished himself by an exemplary application to his studies, and painted some pictures for the churches, which gained him considerable reputation. In 1678 he was invited to the court of Vienna by the Emperor Leopold, who appointed him his painter, and he had the honour of painting the portraits of the imperial family, and those of the principal nobility. He also was employed in decorating some of the churches, in which there are several altar-pieces by him. The desire of visiting England induced him to request the permission of his patron to absent himself some time from his service, and he came to this country in the reign of King William, and was employed in ornamenting some of the mansions of the nobility, and in portrait painting. Among other performances, he painted a staircase in a house, then called Little Montague-house, situated at the corner of Bloomsbury square. His portrait, painted by himself, was in the collection at Strawberry-Hill. In returning to Vienna he passed some time at Dusseldorp, where he painted some pictures for the Elector Palatine, who presented him with a gold medal and chain. A. Schoonjans died at Vienna in 1726, aged 76.

SCHOORE, J. V. A Flemish engraver, who flourished about the year 1650. Among other prints, he engraved a plate of St. Vincent; after *Anthony Salaert*.

SCHOOTER, Francis. This artist engraved a portrait of Des Cartes, the philosopher, it is inscribed *Franciscus Schooter ad viv. dcl. sculp.*

SCHOREL, or Schooreel, John. This painter was born at Schooreel, a small town near Alkmaer, in 1495. At the age of fourteen he was placed under the tuition of an obscure artist, named William Cornelisz, and for three years had not the advantage of superior instruction. He had, however, made considerable progress in design by the vivacity of his genius, and his attentive studies after nature. In 1512 he went to Amsterdam, where he became a disciple of James Cornelisz, an historical painter of some celebrity, and under that master acquired an ability which rendered him one of the most promising young artists of his time.

The reputation of John de Mabuse, who was at that time in the service of the Duke of Burgundy, and resided at Utrecht, induced him to visit that city, for the purpose of

profiting by the instruction of that master, with whom he did not however remain long. He afterwards travelled through Germany, and passed some time at Nuremberg, where he resided with Albert Durer, and was treated with great kindness by that distinguished artist. His next journey was to Venice, where he found, assembled from all parts, a number of people, for the purpose of embarking for Palestine, and among them met with an ecclesiastic of Gouda, by whom he was persuaded to accompany him to the Holy Land. On his arrival at Jerusalem he became acquainted with the superior of the monastery of Sion, by whom he was shown the most interesting views and antiquities in the city and vicinity, of which he made accurate designs. He painted for the convent a picture representing the Incredulity of St. Thomas; and in 1520 embarked for the Isle of Rhodes, where he was received with distinction by the grand master, who was a native of Germany, and painted views of the city and fortress. From thence he sailed for Venice, and afterwards travelled to Rome, and, during a residence of three years, contemplated the most remarkable objects of antiquity, and the principal works of the great masters in that capital. Adrian VI. then filled the Papal siege, and, notwithstanding the little respect he felt for the art, he employed his countryman Schorel in several works in the Belvedere, and he painted a whole-length portrait of the Pope, which was sent to the college of Louvain, which had been founded by that Pontiff.

On his return to Holland, Schorel established himself at Utrecht, and was much employed by the noble family of Lochorst, for whom he painted one of his most celebrated pictures, representing Christ's Entry into Jerusalem, which was placed in their chapel in the principal church. For the church of the monastery of St. John, at Haerlem, he painted a picture of the Baptism of Christ, in which he imitated the style of Raffaelle, the airs of the heads are graceful and expressive, and the composition and design, though not entirely divested of the stiffness and formality which prevailed among the Flemish artists of the time, is superior to every thing that had preceded him. Many of the principal works of this artist were destroyed during the troubles in the Low Countries. He died at Utrecht in 1562, aged 67.

SCHORER, John Frederick. According to Professor Christ, this artist was a native of Nuremberg, and flourished about the year 1619. He is said to have engraved on copper, but his plates are not specified.

SCHORQUEUS, J. van. A Dutch engraver, who resided at Madrid about the year 1600. He engraved some frontispieces and other book-plates, which are executed with the graver in a neat, stiff style. Among others is a title page to a Commentary on the Prophets, by Balthasaro, inscribed *J. van Schorqueus, fecit. in Madrid.*

SCHOUMAN, Artus. A Dutch painter and engraver, born at Dort in 1710, and was a scholar of Adrian Vander Burg. He painted historical subjects and portraits, and engraved some plates in mezzotinto, in a very indifferent style.

SCRODER, Hans or John. A German engraver, who flourished about the year 1600. He engraved some plates of ornamental foliage, &c.

SCHUBART, Peter. This artist was a native of Germany, but resided at Venice about the year 1696. Professor Christ ascribes to him the engravings marked with the letters P. S. d. E, which he interprets, *Peter Schubart de Ebrenberg*.

SCHULZE, John Gottfried. This artist was born at Dresden in 1749, and learned the rudiments of design from Charles Hutin. After being initiated into the art of engraving by Guiseppe Camerati, he went to Paris, where he profited by the lessons of J. G. Wille. On his return to Saxony he engraved several plates of portraits, and other subjects, particularly some prints for the Dresden Gallery, which are executed in a neat, firm style. Among others, we have the following prints by him:

The Portrait of Joseph II. Emperor of Germany.
Jupiter and Io; *after Schenau.*
Ceres; *after Carlo Loti.*
The Centaur Nessus and Dejanira; *after Rubens.*

PRINTS ENGRAVED FOR THE DRESDEN GALLERY.

Cupid embracing Venus; *after Giulio Romano.*
Venus tying the Wings of Cupid; *after Louisa Eliz. Le Brun.*
Venus reclining; *after Mario Viani.*
A Vestal; *after Angelica Kauffman.*
The Head of Christ; *after Caracci.*
The Ecce Homo; *after Guido.*

SCUMANN, John George. He was born at Dresden in 1761, and was instructed in design in the Academy there. He engraved several plates of landscapes, which were executed in a neat, spirited style. He resided some time in London, where he engraved some prints in conjunction with Mr. Byrne. We have, among others, the following by him:

A Landscape; *after Ruysdael.*
A View in Saxony; *after Kleugel.*
Two Landscapes with animals; *after the same.*
A Landscape, Morning; *after Both;* engraved conjointly with *Mr. Byrne.*
A View of Windsor Castle; *after Hodges;* the same.

SCHUPPEN, Peter van. A Flemish designer and engraver, born at Antwerp in 1623. After being instructed in the rudiments of drawing in his native city, he went to Paris, where he became a pupil of Nanteuil, and engraved, in the style of his instructor, several portraits from his own designs, which are not inferior to the best productions of the time. His design is correct, and he handled the graver with great firmness and dexterity. He also engraved several historical subjects, after various masters. We have, among others, the following prints by him:

PORTRAITS.

Louis XIV.; *after C. Le Brun.* 1662.
Renaud, Cardinal d'Este. 1662.
Julius, Cardinal de Mazarin; *after Mignard.*
The Chancellor Seguier; *after C. Le Brun.*

Francis Villani, Bishop of Tournay; *after L. Francois.*
Francis M. le Tellier, Marquis de Louvois; *after Le Febre.*
Louis le Pelletier, President of the Parliament; *after de Largilliere.*
Francis Vander Meulen, Painter; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin and infant Christ; *after Raffaelle.* 1661.
The Holy Family, with St. John, who holds a pigeon; *after Seb. Bourdon.* The first impressions are before the drapery was put over the nudity of the infant.
The Holy Family; *after Gaspar de Crayer.*
St. Sebastian, with an Angel drawing out the arrow; *after Vandyck.*
King David; *after Ph. de Champagne.*

SCHUPPEN, Peter van, the younger. He was the son of the preceding artist, born at Paris about the year 1673, and studied painting under Nicholas de Largilliere. He is said to have been a reputable painter of history and portraits, and was invited to the court of Vienna, where he was appointed painter to the Emperor, and director of the Academy in that city, where he died in 1751, aged 78.

SCHURMANS, Anna Maria. This extraordinary lady is regarded as a prodigy in the world of learning and art. She was born at Utrecht in 1607, and from her cradle discovered an unprecedented quickness of parts. She is said to have been able to read when she was only three years old, and at seven had made great proficiency in Latin, which she had acquired from occasionally hearing the lessons her brothers received from their preceptor. Her father, inferring from thence that she had an extraordinary disposition for literature, cultivated her talents with care, and procured her the means of acquiring that knowledge for which she afterwards became so justly celebrated. The Latin, Greek, and Hebrew languages became so familiar to her, that she not only wrote but spoke them with a fluency and correctness that surprised the most learned. She also made a great progress in the Oriental languages, which have a relation to the Hebrew, such as the Syriac, Chaldean, Arabic, and Ethiopic. Her acquaintance with the modern languages was not less extensive; she perfectly understood, and spoke readily, the Italian, French, German, and English. She was also competently versed in geography, astronomy, and the sciences, so as to be able to judge of them with exactness; and was deeply read in divinity and theology. These erudite acquirements were not made by neglecting the accomplishments usual to her sex, or the study of the fine arts. She excelled in music, vocal and instrumental, in painting, sculpture, and engraving, in all of which she was equally successful. She painted her own portrait, and those of several of her friends, and sculptured several busts, some of which are preserved in the cabinets of the curious. She etched and engraved some plates, among which is a portrait of herself, inscribed, *Anna Maria Schurmans an. ætat.* XXXIII. CIↃ.IↃ.CXL. *A. M. S. fec.* with these verses:

Cernitis hic pictâ nostras in imagine vultus:
Si negat Ars formam, gratia vestra dabit.

In Holland is preserved a bust of Anna Maria Schurmans, modelled in wax, by herself, to which she affixed the following lines:

Non mihi propositum est humanam eludere sortem,
Aut vultus solidô sculpere in ære meos:
Hæc nostra effigies, quam cerâ expressimus, ecce
Materiæ fragili, mox peritura, damus.

This learned lady died at Altona in 1678, aged 71.

SCHURTZ, Cornelius Nicholas. An indifferent German engraver, who resided at Nuremberg about the year 1670. He engraved some portraits, and other book-plates, in a poor, feeble style.

SCHUT, Cornelius. This painter was born at Antwerp in 1600, and was one of the most celebrated disciples of Rubens. Possessed of a lively and inventive genius, which had been cultivated by a liberal education, and aided by the instruction of so able a master, it was not long before he distinguished himself among his numerous fellow-students. On leaving the academy of Rubens he was employed in several works for the churches, in which he acquitted himself in a manner worthy of the school in which he was educated. The reputation he acquired by his first public performances rendered him so self-sufficient and presumptuous, that he had the temerity to offer himself as a rival to his illustrious instructor, whose works he criticized, and accused their author of want of genius and invention The generosity of Rubens returned these imprudent calumnies with acts of kindness and liberality, applauded his pictures, and recommended him to employment.

Schut was endowed with a fertile and prolific imagination, and a facility of execution, which qualified him for the functions of a machinist. Of this he gave ample proof in his frescoes in the cupola of the cathedral at Antwerp, and in other large works of that description in the public edifices of that city. Of his altar-pieces in the churches, the most deserving of notice are his pictures of the Nativity, and the Assumption of the Virgin, in the church of the Jesuits, at Antwerp; a Dead Christ, with the Virgin and St. John, in the church of St. James, which has sometimes been mistaken for a work of Vandyck; and the Martyrdom of St. George, in the cathedral. He painted several historical and fabulous subjects for the private collections, which are ingeniously composed, though occasionally too much scattered and confused. Vandyck painted the portrait of Cornelius Schut, among the eminent artists of his country. He died at Antwerp in 1660, aged 60. This artist etched a considerable number of plates from his own designs, which are executed in a spirited style, resembling that of Benedetto Castiglione; among many others, we have the following:

The Holy Family, with St. John.
The Virgin and infant Christ.
The Martyrdom of St. Lawrence.
The Saints in glory.
Christ praying on the Mount.
Mars, Venus, and Flora.
Bacchus, Ceres, and Pomona.
The Triumph of Peace.
A great number of Madonnas, Saints, and other devout subjects.

SCHUTZ, Christian George. A German landscape painter and engraver, born at Floersheim, in the electorate of Mentz, about the year 1730. He painted small pictures of views of the Rhine and landscapes, neatly touched, and very highly finished. He etched a few plates, among which are,

Two Landscapes; *after Hausman.*
A pair of Mountainous Landscapes; *from his own designs.*

SCHUTER. By this engraver, who flourished about the year 1760, we have a plate of the portrait of Rembrandt, engraved for the first volume of prints, from the paintings in the collection of the Marquis Gerini.

SCHUUR, Theodore Vander. This painter was born at the Hague in 1628. After receiving some instruction in the rudiments of design in his native country, he went to Paris, where he frequented the school of Sebastian Bourdon, under whom he passed three years, and had already become an able designer, when he determined to visit Italy, for the completion of his improvement, and arrived at Rome in 1651. He contemplated the great objects of art with which he was surrounded with astonishment and delight; and his application to his studies was indefatigable. He had acquired considerable celebrity by some historical pictures he had exhibited to the public, when he was favoured with the patronage of Christina, Queen of Sweden, who, after the abdication of her throne, resided at Rome, and employed him in several works. After a residence of fourteen years at Rome, Vander Schuur returned to Holland, in 1665, and was received by his countrymen with the most flattering distinction. He was made a member of the Academy at the Hague, and was employed in decorating the public edifices. He painted the ceiling of the hall of the Burgomasters, in the town-house, representing an emblematical subject of Justice, Temperance, and Fortitude, ingeniously composed, and designed more in the Roman taste than that of his country. One of his most esteemed works is a large picture representing the Portraits of the Officers of the armed citizens, painted in 1675. He died in 1705, aged 77.

SCHWABE, Lambert. See Suavius.

SCHWARTS, Christopher. According to d'Argenville, this artist was born at Ingolstadt in 1550, and learned the elements of the art in his native city. He afterwards went to Venice, where he entered the school of Titian, and profited by the lessons of that great master of colouring. His countrymen have honoured him with the title of the Raffaelle of Germany, with what propriety, it is difficult to discover. His works exhibit neither the correctness nor the dignity of that illustrious painter, and he appears to have been more ambitious of imitating the impetuous energy and vigorous colouring of Tintoretto, than the grandeur and majesty which characterise the Roman and Florentine schools. After passing some years at Venice he returned to Germany, when Albert V. Duke of Bavaria, invited him to Munich, where he was appointed painter to the court, and resided in that city the remainder of his life. He painted many pictures for the churches and public edifices at Munich, and for the collection of his patron; several of which have been engraved by John Sadeler. His principal merit consists in the abundance of his compositions, and the force of his colouring. The airs of his

heads are neither beautiful nor expressive, and there appears in his works a national stiffness and formality, of which he could never divest himself. One of the most esteemed works of Swartz is a picture of the Entombing of Christ, in the Dusseldorp Gallery. He died at Munich in 1594, aged 44.

SCHWARTZ. A German engraver, who resided at Nuremberg about the year 1626. He engraved portraits and book-plates in a very indifferent style, among which are the prints in a book published at Nuremberg in the year above mentioned, entitled, *Icones Bibliopolarum et Typographorum.*

SCHWARTZENBERG, Melchior. According to Professor Christ, this artist was an engraver on wood, and executed some cuts of frontispieces for Feyeraband the bookseller.

SCHWEICKHARDT, H. W. A modern Dutch painter, who, in consequence of the disturbances in Holland in 1786, came to England, and resided in London for several years. He painted landscapes and cattle, and particularly frost-pieces, which were held in some estimation. They were painted in a neat, but spiritless style, and produced a poor, feeble effect. He etched a set of plates of animals, which he dedicated to Mr. West in 1788.

SCHYNDAL, or Schendel, Bernard. This painter was born at Haerlem in 1659, and was a scholar of Hendrick Mommers. He painted assemblies of peasants regaling, fairs, merry-makings, and the interiors of Dutch kitchens, in the style of John Molenaer. He treated those subjects with considerable humour, and his pictures are ingeniously composed, though greatly inferior to the admirable productions of Brower or Ostade. He died in 1716, aged 57.

SCHYNVOET, J. A Dutch engraver, who resided in London about the year 1700. He engraved some plates of bird's-eye views of gentlemens' seats, from his own designs, which are executed in a style resembling that of John Kip.

SCIARPELLONI. See Credi.

SCILLA, or Silla, Agostino. According to Hackert, this artist was born at Messina in 1629, and was a scholar of Antonio Ricci, called Il Barbalunga. He discovered an early genius for painting, and had a competent knowledge of history and poetry. Such was the promise he evinced of excelling in the art, that Barbalunga prevailed on the senate to settle a pension on him, to enable him to pursue his studies at Rome, where he frequented the school of Andrea Sacchi. After a residence of four years at Rome, he returned to Messina, rich in designs he had made after Raffaelle and the antique. He was a reputable painter of history, and had established an academy at Messina, which was much frequented until the stormy revolution which took place in Sicily, in 1674, obliged him to fly from Messina, and he returned to Rome, where he died in 1700, aged 71. There are several of his fresco works in the churches of S. Domenico, and the Nunziata de Teatini, at Messina; and in S. Orsola, an oil picture, representing the Death of S. Ilarione, which is much admired.

SCOLARI, Guiseppe. This artist was a native of Vicenza, and flourished about the year 1580. He was a disciple of Giovanni Batista Maganza. He painted history both in oil and in fresco; and there are many of his works in the churches at Vicenza, Verona, and Venice, which are favourably mentioned by Zanetti. According to Papillon, he executed several cuts in wood, which, though rudely executed, evince the hand of the master; among which are the following:

The Entombing of Christ.
The Dead Christ, with the Virgin Mary.
St. Jerome holding a Crucifix.
The Rape of Proserpine.

SCOPPA, Orazio. An Italian engraver, who flourished at Naples about the year 1642, and was probably a goldsmith. He engraved a set of fifteen plates of designs for chalices, croziers, and other ecclesiastical ornaments. They are etched in a spirited style.

SCORZA, Sinibaldo. According to Soprani, this artist was born at Voltaggio, a small town in the Genoese state, in 1589, and was a scholar of Giovanni Batista Paggi. He excelled in painting landscapes, which he decorated with groups of figures and animals, tastefully composed, and touched with spirit. "It would be difficult," says Lanzi, "to find in Italy a pencil which ingrafted so successfully the neatness of the Flemish execution with the taste of the Italians." He also painted easel pictures of sacred and fabulous subjects, which are found in the choicest private collections. He died in 1631, aged 42.

SCOTIN, Gerard, the Elder. A French engraver, born at Gonesse, near Paris, in 1642. He was a pupil of Francis Poilly the elder, whose style he imitated, though very inferior to him. Among others, we have the following prints by him:

The Marriage of St. Catherine; *after Alex. Veronese.*
The Communion of the Magdalen; *after Domenichino.*
The Circumcision; *after P. Mignard.*
The Baptism of Christ; *after the same.*
The Presentation in the Temple; *after C. Le Brun.*
The Country Life; *after Dom. Feti.*

SCOTIN, Gerard, the younger. He was the nephew of the preceding artist, born at Paris in 1690, and was instructed in design and engraving by his uncle. He came to England, and resided some years in London, where he was chiefly employed for the booksellers. In 1745 he engraved, in conjunction with Baron and Ravenet, the six plates of the Marriage à la Mode; *after Hogarth.* We have, among others, the following prints by him:

The Birth of Adonis; *after Boucher.*
Notre Dame des Victoires; *after the same.*
Belisarius; after the supposed picture by *Vandyck,* at Chiswick.
Vortigern and Rowena; *after Blackeney.*
Alfred receiving the account of the defeat of the Danes; *after the same.*

SCOTIN, J. B. The name of a very indifferent artist, affixed to some anatomical prints in *Boudon's Anatomy,* published at Paris in 1734.

SCOTT, Samuel. An eminent English painter of views and sea-pieces, who resided in London from about the year 1725 till his death. Of this ingenious artist, Lord Orford speaks in the following terms: "If he was but second to Vandevelde in sea-pieces, he excelled him in variety, and often introduced buildings into his pictures with consummate skill. His views of London Bridge, the Quay at the Custom-house, &c. were equal to his marines, and his figures were judiciously chosen and admirably painted; nor were his washed drawings unequal to his finished pictures." He died of the gout in 1772.

SEAMER. This artist is mentioned by Mr. Strutt as the engraver of a slight etching, representing a man on horseback giving his purse to a country girl, who has got a basket of eggs upon her arm. Inscribed *M. Seamer, Jun. fecit.* 1734.

SEBASTIANO, Fra. See Piombo.

SECANO, Geronimo. A Spanish painter, born at Saragossa in 1638. After learning the rudiments of the art in his native city, from an obscure artist, he visited Madrid, where he studied with assiduity the works of the great masters in the royal collection, and returned to Saragossa an able designer. Of his works in the public edifices in that city, Palomino particularly notices his frescoes in the cupola of the chapel of San Miguel, and some oil pictures in S. Pablo. He died in 1710, aged 72.

SECCANTE, Sebastiano. This painter was a native of Udine, and flourished about the year 1576. He was a disciple of Pomponio Amalteo, and was a respectable painter of history and portraits. In the church of S. Giorgio, at Udine, is an altar-piece by this master, representing Christ bearing his Cross, with angels holding the instruments of the Passion, which is spoken of by Lanzi in very favourable terms.

SEDELMAYER, Jeremiah James. Baron Heineken mentions this artist as a painter and engraver. He executed some plates of views of the Imperial Library at Vienna, from his own designs; published in 1737.

SEGAERS. The name of this artist is affixed to a portrait of Godef. Chodkiewie, of Russia.

SEGALA, Giovanni. According to Zanetti, this artist was born at Venice in 1663. He was a scholar of Antonio Zanchi, and painted history with considerable reputation. That writer highly commends a picture by this master, representing the Conception, in the Scuola della Caritá, at Venice, which he asserts may compete with the ablest artists of his time. He died in 1720, aged 57.

SEGERS, or Seghers, Gerard. This eminent painter was born at Antwerp in 1589. He was first a scholar of Henry van Balen, but afterwards entered the school of Abraham Janssens, and had made considerable progress in the art when he went to Italy. On

his arrival at Rome, he attached himself particularly to the vigorous style of Michael Angelo Caravaggio, and became a disciple of Bartolommeo Manfredi, who had studied under that master. To the striking opposition of light and shadow, and the broad relief of Caravaggio, he added a richness of colour, which is almost general in the painters of his country, and his pictures, though exhibiting a violence of contrast, which is not authorized by a legitimate observance of nature, eclipsed, in point of effect, every thing that was placed near them. He had acquired considerable celebrity by his productions of that description, when he was invited by Cardinal Zapara, the Spanish ambassador at Rome, to accompany him to the court of Madrid. He presented him to the King, who received him in the most favourable manner, and engaged him in his service, with a considerable pension. He painted several historical subjects, and musical conversations, which were greatly admired, and after passing some years at Madrid, the desire of revisiting his native country, where the reputation he had acquired, both in Italy and Spain, rendered his fellow citizens impatient to possess his works, induced him to request permission to return to Flanders. On his arrival at Antwerp, he painted some pictures for the churches in imitation of the style of Caravaggio, which were not so favourably received by the public as he expected. The clear and splendid colouring of Rubens and Vandyck had at that time obtained possession of the public estimation, and he was under the necessity of adopting a system more tender and agreeable than that which he had hitherto followed as his model. The facility with which he effected this change in his manner, proves the flexibility of his powers, and some of his latter pictures may be ranked among the estimable productions of the Flemish school. It was at this period that he painted his celebrated picture of the Elevation of the Cross, for the church of the Jesuits at Antwerp; the Adoration of the Magi, for the cathedral, which is admirably engraved by Vorstermans; and Peter denying Christ, of which we have a fine print by Bolswert. His most esteemed production is his picture of the Marriage of the Virgin, the principal altar-piece in the church of the Carmelites at Antwerp.

The compositions of Gerard Segers are judiciously arranged, and his design is more correct than that of the generality of his countrymen. He was well acquainted with the principles of the chiar-oscuro, though usually too abrupt in the opposition of his light and shadow, and his colouring is more vigorous than chaste. It is asserted by d'Argenville, and after him by Descamps, that Segers visited England; but this rests on no other authority, nor is he mentioned in the Anecdotes. Vandyck painted his portrait, at Antwerp, among the eminent artists of his country, which is engraved by Pontius. He died in 1651, aged 62.

SEGERS, or SEGHERS, DANIEL. He was the younger brother of the preceding artist, born at Antwerp in 1590. His taste leading him to design flowers and fruit, he became a disciple of John Breughel, who at that time painted those subjects, which he afterwards changed for landscapes. He had made considerable progress in that branch of the art, when he entered the society of the Jesuits, at the age of sixteen, and abandoned painting during his noviciate. When the term of his probation was expired, he obtained permission of his superiors to visit Rome, where his brother had at that time distinguished himself. During his residence in that city, he designed every curious plant, flower, or insect, that he met with, and returned to Flanders with a rich assemblage of drawings of those objects. The ability he afterwards displayed, proved that a sojourn in the metropolis of art is beneficial to every painter, whatever may be the department

to which he particularly devotes himself. Segers cultivated himself the flowers which served him for models, and he gave to his imitations the beauty, brilliancy, and variety with which nature had clothed the originals. He accompanied them with insects and butterflies, designed and finished with a verity and precision, which seemed to dispute with reality. His talents were not without advantage to the religious body into which he was incorporated. Many of the princes of Europe were desirous of possessing his works, to whom they were sent as presents, whilst his convent profited by the valuable testimonies of acknowledgment which were received in return. The Prince of Orange deputed Thomas Willeborts Boschaert, his principal painter, to visit Segers, and to endeavour to procure a picture by him, on which occasion he painted one of his most capital works, which was presented to that prince in the name of the society, who were munificently recompensed for the picture. He frequently painted garlands and borders of flowers, in which the interior space was enriched by historical subjects, which Rubens did not disdain occasionally to execute. He died at Antwerp in 1660, aged 70.

SEGERS, Hercules. A Dutch painter of landscapes and animals, who resided at the Hague about the year 1650. He was a contemporary of Paul Potter, whose style he imitated, and after the premature death of that celebrated artist, his pictures were held in considerable estimation. His landscapes exhibit very agreeable scenery, and his cattle are correctly drawn, and touched with spirit.

SEIS, P. P. A. Robert de. We have by this artist a slight but masterly etching, executed in the style of Rembrandt, representing Lot and his Daughters. It is inscribed with his name, to which is added the word *fecit*, from which we may conclude that it is engraved from a design of his own.

SELMA, Fernando. A modern Spanish engraver, now resident at Madrid. He is said to have been a pupil of Emanuel Salvador Carmona, and has engraved some plates in the style of that artist, among which are the following:

La Madonna del Pesce; after the picture by *Raffaelle*, in the Escurial. *Fernando Selma, sc.* 1782.

The Virgin and Child; after another picture by *Raffaelle*.

SEMENTI, or Semenza Giacomo. This painter was born at Bologna in 1580, and was a fellow student with Francesco Gessi, first under Denys Calvart, and afterwards under Guido Reni. According to Malvasia, he was one of the most successful followers of the style of Guido, and painted several pictures, for the churches at Bologna, which have been sometimes mistaken for the works of that master. Such are his pictures of the Martyrdom of S. Cecilia, in the church of S. Elena; the Marriage of S. Catherine, in S. Francesco; and the Crucifixion, in S. Gregorio.

According to Baglione, he visited Rome in the pontificate of Urban VIII. and was favoured with the protection of Cardinal Prince Maurice, of Savoy, for whom he executed several considerable works. There are some fresco paintings by this master in S. Carlo a Catinari; and in S. Maria d'Araceli, in the Capella Cavalieri, is an altar-piece painted in oil, representing the Virgin and infant Christ, with S. Gregory and St. Francis. He died at Rome, in the prime of life.

SEMINI, Antonio. According to Soprani, this painter was born at Genoa about the year 1485, and was a disciple of Lodovico Brea. He afterwards studied the works of Pietro Perugino, and was a successful follower of his style. His picture of the Nativity, in the church of S. Domenico, at Savona, has been compared to the best productions of that master, and even to some of the juvenile works of Raffaelle. He was living in 1547.

SEMINI, Andrea. He was the elder son of the preceding artist, born at Genoa in 1510, and was first instructed in the art by his father. He afterwards studied under Perino del Vaga, who had taken refuge at Genoa in 1528, after the sacking of Rome. By the advice of his instructor he went to Rome, to contemplate the works of Raffaelle and the beauties of antiquity. After a residence of eight years in that capital he returned to Genoa, where he was engaged in several works for the churches and public edifices, of which the most esteemed were a picture of the Nativity, in the church of S. Francesco; and the Adoration of the Magi, in La Nunziata. In these, as well as his other productions, he is a faithful follower of the style of Raffaelle, though not always sufficiently correct in his design. According to Baldinucci, he painted portraits with great success. He died in 1578, aged 68.

SEMINI, Ottavio. This artist was the younger son of Antonio Semini, and was born at Genoa about the year 1515. He learned the rudiments of design from his father, and was, when very young, placed under the tuition of Perino del Vaga, with whom his elder brother was a student. Possessed of a more lively genius than Andrea, his progress was uncommon, and in a short time he was sufficiently advanced to accompany his brother to Rome, for the completion of his studies. The works of Raffaelle were the particular objects of his admiration, and he copied with great attention the antique bas-reliefs of the Colonna Trajana. He returned with his brother to Genoa, and, in conjunction with him, executed several considerable works. He decorated the façade of the Palazzo Doria with statues and architecture, designed in the finest taste; and painted some frescoes in the interior, particularly the Rape of the Sabines, so much in the style of Raffaelle, that Soprani reports, that it was mistaken by Giulio Cesari Procaccini for a work of that master. He was invited to Milan, where he passed the latter part of his life, and executed some of his principal works. In the church of S. Angelo he decorated the chapel of S. Girolamo, with several subjects, one of which is particularly admired, representing the obsequies of that Saint. He died at Milan in 1604, aged about 89.

SEMPELIUS, D. G. A German engraver, who flourished about the year 1580. He copied some of the prints by Albert Durer with great success. Among his best imitations is his copy of the Descent of Christ into Hell, from the set of plates of the Life of Christ, by that master. It bears the date of the original 1512, as well as the year in which it was engraved, 1580.

SEMOLIE, Il. See Franco.

SEPTIMUS, Hercules. See Setti.

SERAFINI, Serafino de. This ancient painter is mentioned by Vedriani, who describes a picture, painted by him, in the cathedral at Modena, which is inscribed with his name, and dated 1385. It represents the crowning of the Virgin, and is painted in the style of Giotto.

SERENARI, Gaspero. He was a native of Palermo, and flourished about the year 1750. At an early period of his life he went to Rome, where he frequented the school of Sebastiano Conca. On his return to Sicily, he distinguished himself as a painter of history, both in oil and in fresco. His principal works at Palermo are the cupola of the church del Gesu, and an altar-piece in the church of the monastery of La Caritá.

SERICCUS, Soye, or Sytius, Philip. According to Huber, this artist was a native of Flanders. He was a contemporary and disciple of Cornelius Cort, and resided at Rome about the year 1568. Mr. Strutt has noticed this artist under three different names, Philip Sericcus, Philip Soius, and Philip Syticus, though it is evidently the same engraver. He engraved a set of twenty-eight portraits of the Popes, published at Rome in 1568. We have also the following prints by him:

The Angel appearing to Joseph in his dream; *C. Cort, inv. Ph. Soye, fec.*
St. Francis receiving the Stigmata; *F. Zuccaro, pinx. Soye, fec.*
The Virgin with the infant Christ sleeping; *after M. Angelo Buonaroti. Philippus Sericcus.* 1566.
The Crucifixion; *after the same.*

SERMONETA, Girolamo Siciolante, called da. This painter was born at Sermoneta in 1504, and is generally called Girolamo da Sermoneta. He was one of the ablest disciples of Perino del Vaga, whom he assisted in his works in the Castel S. Angelo. He was employed by Gregory XIII. in the decorations of the Sala Regia in the Vatican, where he painted in fresco the history of Pepin, King of France, after making prisoner Astolfo, King of the Longobardi, giving Ravenna to the church. In his oil pictures he is compared by Lanzi to the disciples of Raffaelle, for the resemblance of his style to the illustrious head of the Roman school. Such are his pictures of the Martyrdom of S. Lucia, in S. Maria Maggiore; the Transfiguration, in S. Maria d'Araceli; and the Nativity, in La Pace. His most celebrated work is in the church of S. Bartholomew, at Ancona, representing the Virgin seated on a throne, with a choir of beautiful angels, with S. Bartholomew, St. Paul, and other saints, which is one of the finest works of art in that city. There are few of his works in private collections, except portraits, which he painted in an admirable style. He died in 1550, aged 46.

SERRES, Dominic. This artist was a native of Auch in Gascony. He came to England about the year 1765, and acquired considerable reputation as a painter of sea-pieces and landscapes. When the Royal Academy was instituted, he was chosen one of the members, and some years afterwards was appointed marine painter to the King. In 1792 he was appointed librarian to the Royal Academy on the resignation of Mr. Wilton, who was appointed keeper. One of his most considerable productions was a view of Lord Howe's engagement with the combined Fleets of France and Spain, off Gibraltar in 1782. Mr. Serres died in 1793.

SERWOUTER, Peter. A Flemish engraver, born at Antwerp about the year 1574. We have by him several plates, executed with the graver, in a neat, clear style, though without much taste. He was a contemporary with John Londerseel, and his style bears some resemblance to the works of that artist. Among other prints by him are the following:

A set of twelve Huntings; *after D. Vinckenbooms.*
The Fall of our first Parents; *after the same.*
A Dutch Merrymaking; *after the same.*
Samson killing the Lion; *after the same.*
David killing the Bear; *after the same.*

He marked his plates with a cipher composed of a P. and an S. with a W. thus, ℘. W.

SESSONE, Francesco. This artist engraved several of the plates for the Antiquities of Herculaneum, published at Naples.

SESTO, Cesare, sometimes called Cesare Milanese. This painter was a native of Milan, and flourished about the year 1500. He is generally regarded as a disciple of Lionardo da Vinci, and is considered by Lanzi as one of the closest imitators of his style. In the Ambrosiana at Milan, is a head of an old man by this painter, so much in the style of Lionardo, that it is frequently mistaken for a work of that master. On some occasions he appears to have imitated the style of Raffaelle, with whom he was acquainted at Rome. In a picture he painted representing Herodias, he appears to have taken the head from the Fornarina of Raffaelle; and a Holy Family, in the possession of Cavaliere Girolamo Melzi, is evidently composed and painted in imitation of the manner of that great master. He died at Milan in 1524.

SESTRI. See Travi.

SETTI, Ercole, or Septimus, Hercules. An Italian painter and engraver, who flourished about the year 1560. He was a native of Modena, and, according to Lanzi, painted some altar-pieces for the churches in that city, which he sometimes inscribed Ercole de Setti, and sometimes in Latin, *Hercules Septimus.* He etched several historical subjects, and some architectural ornaments, which he usually marked with the initials H. S., with the date.

SEVIN, Peter. An obscure artist, who engraved some book-plates in a very indifferent style. Among others is the frontispiece to Tachard's French and Latin Dictionary, from his own design. He lived about the year 1689.

SEUPEL, J. A. This artist is mentioned by Mr. Strutt as an engraver of portraits, which he frequently drew from the life. They are executed in a neat, though formal style, with the graver. Among others, is that of John Schilter.

SEUTER, John Gottfried. A German engraver, born at Augsbourg in 1718. He learned the rudiments of design from J. E. Ridinger, and was instructed in engraving at Nuremberg by G. M. Preisler. He afterwards went to Italy, and was employed at

Florence in engraving part of the plates from the pictures in the collection of the Marquis Gerini. We have also the following prints by him:

Abraham sending away Hagar; *after A. Celesti.*
The Holy Family; *after A. del Sarto.*
Christ with Martha and Mary; *after L. da Vinci.*
The Adultress before Christ; *after G. C. Procaccini.*
The Marriage at Cana; *after P. Veronese;* in two sheets.
The Holy Family reposing in Egypt; *after F. Albano.*

SEYMOUR, James. This artist was born in London in 1702. It is not known by whom he was instructed, but he was thought superior to Wootton in the design of a horse. He was the only son of a banker, and a great lover of the art, who drew well himself, and lived in habits of intimacy with Sir Peter Lely, and the artists of his time. The noble author of the Anedcotes relates the following circumstance of this painter. Charles, the old haughty Duke of Somerset, sent for Seymour to Petworth, to paint a room with portraits of his running horses, and one day at dinner drank to him with a sneer, "Cousin Seymour, your health." The painter replied, "My Lord, I really believe that I have the honour of being of your grace's family." The Duke, offended, rose from table, and sent his steward to pay Seymour and dismiss him. Another painter of horses was sent for, who, finding himself unworthy to finish Seymour's work, honestly told the Duke so, and humbly recommended to him to recall Seymour. The haughty peer did condescend to summon *his cousin* once more. Seymour answered the mandate in these words, "My Lord, I will now prove I am of your grace's family, for I won't come." He died in 1752, aged 50.

SEZENIUS, Valentine. A German engraver, who flourished about the year 1620. He engraved some plates of ornaments, and grotesque subjects, which he usually marked with the initials V. S.

SHEPHERD, Robert. This artist was a native of England, and flourished about the year 1660. He engraved a few portraits, which are very indifferently executed. He copied on a smaller scale the battles of Alexander, from the prints which Gerard Audran engraved, *after Le Brun,* but they do him little credit.

SHERLOCK, ——. He was a native of England, and flourished about the year 1760. We have some portraits by him; among which is that of N. J. Bapt. Cirri. He also engraved several landscapes, after Pillement, and other masters.

SHERWIN, William. An English engraver, who flourished from the year 1670 till 1711. It is not known by whom he was instructed in design and engraving. He is said to have been a royal engraver by patent, and the only artist known to have received that honour, a distinction to which his excellence in his profession by no means entitled him to. His plates are not numerous, though he exercised his art for many years. We have several portraits by him, which are executed in a formal stiff style. He also engraved some frontispieces and other book-plates, from his own designs, among which are the greater part of the plates for the edition of *God's Revenge against Murder,* printed in 1669. Among his portraits are the following:

Charles I. on horseback, with a view of Richmond.
Oliver Cromwell.
Charles II.; three plates, one a whole length; prefixed to Ashmole's Order of the Garter.
Catherine, his Queen.
Christopher, Duke of Albemarle.
William III. when Prince of Orange.
Henry, Duke of Norfolk.
George I. when Elector of Hanover.
Richard Atkyns, Typograph. Reg.; scarce.
Slingsby Bethell, Sheriff of London; scarce.
Henry Scudder, B. D. Presbyt.
William Ramesay, M. D.
William Bridge, A. M. Presbyt.
William Sermon, M. D.; inscribed, *W. Sherwin, advivum, del. et sculp.* 1671.
John Gadbury, Astrol.
Judge Powell. 1711.

He also scraped a few mezzotintos, but they are very indifferent; among them is the portrait of Monsieur Beverland, which is very scarce.

SHERWIN, John Keyse. An eminent English engraver, who flourished from about the year 1775 till 1795. On the death of Mr. Woollett he was appointed engraver to the King. The following are his most esteemed plates:

PORTRAITS.

William Pitt, Earl of Chatham.
George Nugent Grenville Temple, Marquis of Buckingham; *after Gainsborough.*
Dr. Louth, Bishop of London; *after Pine.*
Captain James Cook, *after Dance.*
Sir Joshua Reynolds; *after a picture by himself.*
William Woollett, Engraver to the King.
Mrs. Siddons, in the character of the Grecian Daughter.

SUBJECTS.

The Holy Family; *after N. Poussin.*
Christ bearing his Cross; *after the picture in the chapel of Magdalen College, Oxford.*
Christ appearing to Magdalen.
The Holy Family; *after N. Beretoni.*
The Fortune-teller; *after Reynolds.*
The Death of Lord Robert Manners; *after Stoddart.*

SIBELIUS. A Dutch engraver, who resided in London about the year 1775. He was chiefly employed by Sir Joseph Banks, in his great botanical work. He also engraved a few portraits, among which are,

Cardinal Beton; engraved for *Pennant's Scotland.*
Mrs. Rudd; *after Dodd.*

SIBMACHER, John. This artist etched several of the plates of the Antique Statues for Boissard's collection. They are executed in a slight, poor style.

SICHEM, Christopher van. This artist was a native of Holland, and resided at Amsterdam about the year 1600. He was a disciple of Henry Goltzius, and executed several wooden cuts from the designs of that master. He also engraved several copper-plates, but they are inferior to his engravings on wood. His prints are very numerous, which he usually marked with a monogram composed of a C. a V. and an S. thus, CVS. Among others are the following:

PORTRAITS ON COPPER.

The Emperor Charles V.; inscribed, *Carolus Quintus Imperator, &c. Ch. v. Sichem, sculp. et. exc.*
Queen Elizabeth; inscribed, *Elisabeta D. G. Angliæ, &c. Ch. v. Sichem, fecit.*
Robert Dudley, Earl of Leicester; *C. van Sichem, sc. et exc.*
Francis Valesius, Duke of Alençon; *the same inscription.*
A numerous set of Portraits of the principal Reformers of the church, published at Amsterdam in 1609; entitled, *Iconica Hæresiarcharum.*
A set of whole-length Portraits of the Counts of Holland and Zealand.

WOODEN CUTS.

A set of twelve Historical subjects; *Christ. van Sichem, fecit.*
Esther before Ahasuerus; *after L. de Leyden.*
The Adoration of the Shepherds; *after Ab. Bloemaert.*
The Circumcision; *after H. Goltzius.*
Judith with the Head of Holofernes; *after the same.*
St. Cecilia; *after the same.*
A set of four plates, Judith, David, Samson, and Sisera; *after the same.*
The Four Evangelists.

SICHEM, Cornelius, and Charles van. According to Baron Heineken, these artists were of the same family with the preceding engraver. Their works are frequently confounded together, from the similarity of their style, and from their having used nearly the same mark. To Cornelius van Sichem is attributed a numerous collection of prints, amounting to upwards of six hundred, of subjects from the Old and New Testament, of which some are copied from other prints.

SICIOLANTE, Girolamo. See Sermoneta.

SIEGEN, Lieut. Colonel von. To this gentleman, who was an officer in the service of the Landgrave of Hesse-Cassel, Baron Heineken attributes the invention of the art of engraving in mezzotinto, which he communicated to Prince Rupert, by whom it was brought to England. This discovery was made in 1643, in which year he scraped a plate of the portrait of Amelia Elizabeth, Princess of Hesse. He also engraved, in the same style, a Holy Family; *after Caracci.*

SIENA, Marco da. See Pino.

SIENA, Matteo da. This painter was born at Siena about the year 1533, and went early in his life to Rome, where he was employed by Pope Gregory XIII. to exercise his talent of landscape painting in the logie of the Vatican. He generally worked in conjunction

with Niccolo Circignano, called Pomerancio, who painted the figures, and Matteo the landscape and architecture. They painted in conjunction a series of thirty-two pictures of the history of the Martyrs, engraved by Cavallerius. After the death of Gregory XIII. he continued to be employed by his successor, Sixtus V. He died at Rome in 1588, aged 55.

SIGNORELLI, Luca. This painter was born at Cortona in 1439, and was a disciple of Pietro della Francesca. He proved one of the ablest artists of his time, and was one of the first of the Tuscan painters who drew the figure correctly, though not entirely divested of the dry stiff manner which preceded him. His most considerable work is his celebrated fresco in the chapel of the Virgin, in the cathedral at Orvieto, representing the final Dissolution and Judgment of the World, an immense composition, exhibiting surprising variety and originality of ideas, and designed in a bold and daring style, in which he evinces a perfect acquaintance with foreshortening. A performance which was admired by Michael Angelo, and which that great artist did not disdain to imitate in some parts of his Last Judgment. In the greater part of his works he is not remarkable for the beauty of his forms nor the harmony of his colouring. Lanzi cites as an exception to this his picture of the Communion of the Apostles, in the church del Gesa, at Cortona, which unites elegance and grace with a sweetness of tint that approaches to the modern. He was invited to Rome to assist in the ornaments of the Sistina, where he painted the Journey of Moses and Zipporah, and the Promulgation of the old Law, copious and abundant compositions, exhibiting an arrangement superior to his contemporaries. There are several of his works in the churches of Arezzo, Perugia, Urbino, Siena, and Florence, which establish his rank among the most eminent artists of the Florentine school, at the period in which he lived. He died in 1521, aged 82.

SIGRILLI, B. A modern Italian engraver, who flourished about the year 1760. He engraved part of the plates for the collection of prints taken from the pictures of the Marquis Gerini.

SILVESTRE, Israel. An eminent French engraver, born at Nancy, in Lorraine, in 1621. He was the nephew of Israel Henriot, by whom he is supposed to have been instructed in design and engraving. He formed his style by studying the works of Della Bella and Callot, and appears to have been imitated in his turn by Sebastian Le Clerc. He designed and engraved a great variety of landscapes and views, which are executed in a neat, tasteful manner, producing a charming effect. He decorated his prints with small figures, correctly drawn, and touched with uncommon spirit. His merit recommended him to the patronage of Louis XIV. who employed him in designing and engraving views of the royal palaces, the public festivals, and the places he had conquered. He was appointed drawing master to the Dauphin, and was made a member of the Academy. The prints of this artist are very numerous, amounting to upwards of one thousand. He went twice to Italy, where he made a great number of designs which he engraved. He died at Paris in 1691, aged 70. The following are amongst his most esteemed prints:

A set of twenty-one Views of Italy and France, representing edifices, ruins, and landscapes, with inscriptions in French.

A set of thirteen Views in Rome, and the environs; inscribed, *Faites par Israel Silvestre, et mises en lumiere par Israel Henriot.*
Twelve Views of gardens and fountains; entitled, *Alcune vedute de Giardini e Fontane di Roma e di Tivoli, &c.* with descriptions in Italian.
Four Views in the Kingdom of Naples, in the form of friezes.
A set of six Views of Sea-ports in the Kingdom of Naples; circular.
Twenty-four circular plates of Views of Italian and other Sea-ports; with descriptions in French.
Twelve of the most remarkable Views in Paris and the environs, some of which are engraved by *La Bella.*
A View of Paris, from the Bridge of the Thuilleries.
A large View of Rome; four sheets.
Two Views of Campo Vaccino, and the Coliseum at Rome; the latter is scarce.
The grand Carousal, or Royal Entertainment at Paris in 1662; in one hundred and eight prints. *F. Chaveau* engraved some of these plates.
The Pleasures of the Enchanted Island; nine plates, with a vignette.
A great variety of other Views and Landscapes.

SILVESTRE, Louis. He was the eldest son of Israel Silvestre, born at Paris about the year 1651, and was instructed in the rudiments of design by his father. He afterwards applied himself to painting landscapes and portraits, in which he had acquired considerable reputation, when he was invited to the court of Dresden by Augustus III. King of Poland and Elector of Saxony, in whose service he passed many years as his principal painter.

SILVESTRE, Alexander. This artist was the younger son of Israel Silvestre, and flourished about the year 1700. He etched some plates of landscapes from the designs of Louis Silvestre, his brother, which are not without merit, though very inferior to the productions of his father.

SILVESTRE, Nicholas Charles. According to Basan, this artist was the grandson of Israel Silvestre, and was born at Paris in 1700. He was drawing-master to the King and the Royal Family of France, and died in 1767, aged 67. He engraved, among others, the following plates:

Ubaldo and the Danish Knight searching for Rinaldo in the palace of Armida; *after Le Moine.*
A Hunting-piece; *after Audray.*

SILVESTRE, Susanna. This lady was of the same family with the preceding artists. We have by her some plates of heads and portraits, after Vandyck.

SILVIO, Giovanni. This painter was a native of Venice, and flourished about the year 1532. He is mentioned by Lanzi as a very able artist, and is supposed to have been educated in the school of Titian. In the collegiata di Piovi di Sacco, near Padua, is a picture by this master bearing the above date, which is spoken of by that writer in very favourable terms. It represents S. Martino between St. Peter and St. Paul, with three angels, two of which are supporting his crozier, and the third is playing on the harp. The composition is elegant and graceful, and the colouring is entirely Titianesque.

SILVIUS, Balthasar. A German engraver, who flourished about the year 1555. He executed some plates with the graver, in a coarse style, which are chiefly from his own designs. They are usually marked with the initials B. S. Among other prints by this artist, we have one representing Lot and his Daughters, bearing the above date.

SIMON, Peter. A French engraver, who resided at Paris about the year 1680. He is supposed to have been a pupil of Robert Nanteuil, to whose style his prints bear a great resemblance, and though inferior to the works of that eminent artist, his engravings possess considerable merit. His best plates are his portraits, some of which are from his own designs. We have, among others, the following prints by him:

PORTRAITS.

Louis XIV.; *after C. Le Brun;* the size of life.
Louis de Bourbon, Prince of Condé; *from his own design.*
Anna Maria Louisa of Orleans, Duchess of Montpensier; *the same.*
Elizabeth Charlotte, Duchess of Orleans; *the same.*
Charles d'Ailly, Duke de Chaulnes, Peer of France; *after La Borde.*
Jacobus Cardinalis Rospigliosus.
Federigo Baroccio, Painter.

Among his historical prints we have,

The Martyrdom of St. Cosmus and St. Damien; *after S. Rosa.*

SIMON, John. This artist was a native of Normandy, and was instructed in engraving in his own country. He came to England some years before the death of John Smith, and on seeing the works of that celebrated artist, he quitted the graver, and applied himself entirely to scraping mezzotinto. Sir Godfrey Kneller, upon some difference between him and Smith, employed Simon to engrave some of his pictures in mezzotinto, which he did with considerable success, as well as from the works of other masters. We have several portraits by him, among which are the following:

Queen Elizabeth; *after Hilliard.*
Charles I.; *after Vandyck.*
William III.; *after Kneller.*
Mary, his consort; *after Vander Vaart.*
Queen Anne; *after Kneller.*
George, Prince of Denmark.
George I; *after Kneller.*
George II. when Prince of Wales; *after the same.*
John, Lord Cutts; *after the same.*
William, Earl of Cadogan; *after the same.*
John Tillotson, Archbishop of Canterbury; *after the same.*
John, Lord Sommers; *after the same.*
Sir Richard Temple; *after the same.*
William, Earl of Cadogan; *after La Guerre.*
Horace, Lord Walpole; *after Vanloo.*
Henry Rouvigny, Earl of Galway; *after de Graves.*

SIMONE, Maestro. According to Dominici, this old painter was a native of Naples, and flourished about the year 1325. He was a disciple of Filippo Tesauro, and when Giotto visited Naples, he improved his style, by studying the works of that master. One of his principal works was a picture of the taking down from the Cross, at the great altar of the church of the Incoronata, which was esteemed little inferior to the works of Giotto.

SIMONEAU, Charles. An eminent French engraver, born at Orleans in 1639. He was instructed in the rudiments of design by Noel Coypel, and learned the art of engraving from William Chateau. His first plates were executed with the graver only, in a style resembling that of Poilly, but he afterwards introduced the point, particularly in the demitints and distances, and reserved the burin for the more prominent and vigorous parts. He engraved historical subjects, portraits, and vignettes, which are executed in a very neat and agreeable style. Among others, we have the following prints by him:

PORTRAITS.

Henrietta Maria, consort of Charles I.
Charlotte Elizabeth, Duchess Dowager of Orleans; *after Rigaud.*
Charles Francis de Brienne, Bishop of Coutances; *after Dumée.*
Julius Hardouin Mansart, Architect to the King; *after de Troy.*

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family, with St. Elizabeth and St. John; *after Raffaelle.*
The Virgin and infant Jesus, with St. John; *after the same.*
The Adoration of the Shepherds; *after Ann. Caracci.*
Christ and the Woman of Samaria; *after the same.*
Hagar and Ishmael; *after Andrea Sacchi.*
The Virgin and infant Christ, with angels; *after Frá Bartolommeo.*
The Stoning of Stephen; *after Caracci.*
Christ, with Martha and Mary; *after Domenichino.*
Christ's Entry into Jerusalem; *after C. Le Brun.*
Christ bearing his Cross; *after the same.*
The Nativity; *after Noel Coypel.*
Christ among the Doctors; *after Ant. Coypel.*
The Triumph of Galatea; *after the same.*
Venus curing the Wound of Æneas; *after C. de la Fosse.*
The Journey of Mary of Medicis to Pont-de-Cé; *after Rubens;* for the Luxembourg Gallery.
The Conquest of Franche-Comté; *after Le Brun.* This is esteemed his best print.

SIMONEAU, Louis. He was the younger brother of the preceding artist, born at Orleans in 1656. He appears to have formed his style by an imitation of the works of the Audrans. By combining the point with the graver, he gave a pleasing variety to his plates, and his drawing is correct. Though his prints are not so numerous as those of his brother, the works he has left us are little inferior. The following are his most esteemed prints:

PORTRAITS.

Giacinto Serroni, Archbishop of Albi.
Anthony Arnauld, famous Theologian; *after Ph. de Champagne.*

Anthony le Maitre, Advocate in Parliament; *after Ph. de Champagne.*
Martin de Charmois, Counsellor of State; *after Seb. Bourdon.*

SUBJECTS AFTER VARIOUS MASTERS.

Susanna and the Elders; *after Ant. Coypel.*
Lot and his Daughters; *after the same.*
Christ, with Martha and Mary; *after the same.*
Christ bearing his Cross; *after Ant. Dieu.*
The Elevation of the Cross; *after the same.*
The Crucifixion; *after the same.*
The Assumption of the Virgin; after the ceiling by *Le Brun* in the chapel of St. Sulpice.
Four plates of the Four Times of the Day; *after the same.*
The Four Seasons; in four plates; *after the same.*
The ceiling of the Pavilion of Aurora, in the garden de Sceaux; in four plates; *after the same.*

SIMONEAU, Philip. He was the son of Charles Simoneau, and was instructed in design and engraving by his father. Either from the want of talent, or of application, he never made any considerable progress in the art. We have the following prints by him, which do not possess much merit:

Two friezes, on one sheet, representing the Rape of the Sabines, and the Peace between the Romans and the Sabines; after the pictures by *Giulio Romano* in the Orleans' collection.
The three Goddesses preparing for the Judgment of Paris; after the picture by *Perino del Vaga;* in the same collection.
Venus and Adonis; *after Albano.*

SIMONET, John. A French engraver, born at Paris in 1742. He executed several neat plates of vignettes for the edition of Ovid's Metamorphoses, published by Basan. We have also by him some domestic and pastoral subjects, from Baudouin, Greuze, Aubry, and others.

SIMONINI, Francesco. This painter was born at Parma in 1689, and was a scholar of Ilario Spolverini. He excelled in painting battles, and skirmishes of cavalry, which were well composed, and painted with great spirit. His principal residence was at Venice, where he painted, in the Sala Capello, a series of combats and warlike atchievements, which were much admired. There are many of his works in the private collections at Venice, where he was living in 1753.

SIMPSON, William. An indifferent English engraver, who flourished about the year 1635. He was chiefly employed by the booksellers, and, among other things, engraved the plates for *Quarles's Emblems.*

SIMPSON, Joseph, the elder. According to Lord Orford, the first employment of this artist was to grave coats of arms, and other embellishments on pewter, but having some disposition for drawing, he found access to the society of artists of the time, where he studied the figure. He was afterwards employed by Tillemaus, the painter, to engrave a copper-plate of Newmarket, after one of his pictures, to which he affixed his name. He lived about the year 1710.

SIMPSON, Joseph, the younger. He was the son of the foregoing artist, and his father had conceived great expectation of his success from the first specimens of his ability; but he died young, in the year 1736, without having attained much excellence. He engraved a plate of a Holy Family, with St. John, St. Sebastian, and several angels; *after Filippo Lauri,* dated 1728.

SINGHER, Hans, or John. This artist was born at Hesse-Cassel, about the year 1510. He painted landscapes, with figures, in a free, bold manner, and chiefly resided at Antwerp, where he was received into the Academy in 1543. He was much employed in painting cartoons for tapestry.

SIRANI, Giovanni Andrea. This painter was born at Bologna in 1610, and was one of the favourite disciples of Guido Reni. After the death of his admirable instructor he was employed to finish several of his works left imperfect in the churches at Bologna, particularly the large picture of S. Brunone, at the Certosini. His first productions resemble the second style of Guido, in which he followed the suavity and tenderness of his master. Such is his picture of the Crucifixion, in the church of S. Marino, at Bologna. He afterwards adopted a more vigorous opposition in his light and shadow, approaching to the principles of Michael Angelo da Caravaggio, as is evident in the Feast of the Pharisee, at the Certosa; and the Marriage of the Virgin, in S. Giorgio, at Bologna. He died in 1670, aged 60. We have by this artist some very masterly etchings, from his own compositions, which are usually marked with the initials G. A. S. or I. A. S. among which are the following:

The Virgin and Infant Christ, to whom St. John is presenting a Bird.
St. Michael vanquishing the Evil Spirit; oval.
A Sibyl; after Guido.
Apollo and Marsyas; an oval print.

SIRANI, Elisabetta. This ingenious lady was the eldest daughter of Giovanni Andrea Sirani, born at Bologna in 1638, and was instructed in the art by her father. She attached herself, however, to an imitation of the best style of Guido, which unites great relief with the most captivating amenity. It appears almost incredible, that during so short a life, not having survived her twenty-sixth year, she could have finished the long list of works enumerated by Malvasia, from a register kept by herself, amounting to upwards of one hundred and fifty pictures and portraits; and it is still more astonishing that they were chiefly of a large size, and finished with a care which excludes all appearance of negligence or haste. Her first public works appear to have been painted in 1655, when she was seventeen years of age. Her compositions are elegant and tasteful; her design is correct and firm, and there is a freshness and suavity in her colouring, especially in the demitints, which remind us of the best works of Guido. The airs of her heads are graceful and noble, and, like her admirable prototype, she was particularly successful in the expressive character she gave to her Madonnas and Magdalens, which appear to have been her favourite subjects.

Elisabetta Sirani had acquired a distinguished reputation by the assiduous exercise of her extraordinary talents, when her brilliant career was interrupted by poison administered to her by her servant, in 1664. Her most admired works in the churches at Bologna are her pictures of the Baptism of Christ by St. John, at the Certosa; Francesco di Padona

kneeling before the infant Christ, in the church of S. Leonardo; and the Virgin Mary with St. Anne contemplating the infant Christ sleeping, in S. Maria di Galiera. There are several of her pictures in the Zampieri, Caprara, and Zambeccari palaces at Bologna, and in the Corsini and Bolognetti palaces at Rome. We have a few etchings by Elisabetta Sirani, which are executed in a spirited style, and the extremities are finely marked. They are sometimes signed with her name, and sometimes with the initials E. S. F. Among others are the following:

The Virgin in the clouds holding a rosary, with the infant Jesus; *from her own designs.*
The Virgin weeping, surrounded by angels, and contemplating the emblems of Christ's Passion; *Elisabetta Sirani, F.* 1657.
The Holy Family; *after Raffaelle; Elisabetha Sirani, sic incisum exposuit.*
St. Eustacius kneeling before a Crucifix; *Elisabetha Sirani, f.* 1656.
The Decollation of St. John; *Elbta. Sirani, f.* 1657.

SIRCEUS, Philip. This artist is noticed by Florent Le Comte, and is said to have engraved some prints after the designs of Michael Angelo Buonaroti.

SIRIES, Violante Beatrice. This lady was born at Florence in 1710, and was instructed in crayon-painting and in water-colours by Giovanna Fratellini. She afterwards went to Paris, where she learned the practice of oil-painting from a Flemish painter, who is not named. Her talent was chiefly confined to portraits, though she occasionally attempted historical subjects, as well as flowers and fruit. On her return to Florence from France she was patronised by the Grand Duke, and was employed to paint a large picture of the portraits of the Imperial Family, which she executed to the satisfaction of her protector. The portrait of this ingenious lady with that of her father, painted by herself, is in the Florentine gallery of artists.

SKILLMAN, William. An English engraver, who flourished about the year 1655. Among other plates, he engraved the façade of Albemarle-house, and a View of the Banqueting-house.

SLABBAERT. The name of an artist affixed to a portrait inscribed, *Paulus Perre, Syndic. Mediobourg. et Leg. Belg. in Anglia.* 1660.

SLATER, T. An English engraver who flourished about the year 1630. He engraved, among others, the portrait of George Webbe, Bishop of Limerick.

SLINGELANDT, Peter van. This painter was born at Leyden in 1640, and was a scholar of Gerard Douw. He followed the highly finished style of his master, and as far as patience and polish are considered, he may be said to have equalled, if not surpassed, his instructor; though we look in vain for the characteristic expression, the magical effect of the chiar-oscuro, and the correctness of design, for which the works of Douw are eminently distinguished. Houbraken reports, as an instance of his slavish devotion to extreme finishing, that he was occupied three years, without intermission, in painting a small picture of the portraits of the family of Meerman, and that he was employed a month in finishing the lace of a ruff. When he painted a dog, a cat, or a mouse, which he was fond of introducing into his pictures, he was not satisfied until he

had precisely represented each individual hair. Although he is tasteless and stiff in his compositions and the design of his pictures, they still find purchasers at considerable prices, among the admirers of mechanical and persevering labour. He died in 1691, aged 51.

SLITEZER. This artist is mentioned by Mr. Strutt as the engraver of some large views of Scotland, executed in a style resembling that of Michael Burghers.

SLUYS, Jacob vander. This painter was born at Leyden in 1660, and was first a scholar of Ary de Voys, whom he left to become a disciple of Peter van Slingelandt. He imitated the polished style of his last instructor, though with less laborious finishing, and painted with considerable success small pictures of conversations, domestic subjects, and modish assemblies, which he composed and treated in an agreeable style. His pictures are well coloured, and produce a pleasing effect, but his design is neither elegant nor correct. The works of Vander Sluys are little known, except in Holland, and are there chiefly confined to Leyden, in which city he constantly resided, and died there in 1736, aged 76.

SMIBERT, John. This artist was born at Edinburgh about the year 1684, and served his time with a common house-painter; but eager to handle a pencil in a more elevated style, he came to London, where, however, for subsistence, he was forced to content himself with working for coach painters. He was afterwards employed in copying for dealers, and learned to draw the figure by designing after casts. His efforts and ardour at last carried him to Italy, where he spent three years in copying portraits of Titian, Vandyck, and Rubens, and improved enough to meet with much business in portrait painting at his return. When his industry and abilities had thus surmounted the asperities of his fortune, he was tempted, against the persuasion of his friends, to embark in the uncertain but amusing scheme of the famous Dean Berkely, afterwards Bishop of Cloyne, whose benevolent heart was then warmly set on the erection of an universal college of arts and sciences in Bermuda, for the instruction of heathen children in christian duties and civil knowledge. Smibert was enchanted with a plan that he thought promised tranquillity and an honest subsistence in a healthy Elysian climate. It may easily be conceived, how a man, so devoted to his art, must have been animated, when the Dean's enthusiasm and eloquence painted to his imagination a new theatre of prospects, rich, warm, and glowing, with scenery, which no pencil had yet made cheap and common, by a sameness of thinking and imagination. In spite of remonstrances, he engaged with the Dean, whose zeal had ranged the favour of the court on his side. The King's death dispelled the vision; Smibert, however, who had set sail, found it convenient, or had resolution enough to proceed, but settled at Boston, in New England, where he succeeded to his wish, and died there in 1751. A panegyric on him, written there, was printed here in the Courant, 1730.

SMITH, John. This eminent artist is considered the best mezzotinto engraver that had appeared at the period at which he lived, about the year 1700. He is said to have served an apprenticeship to one Tillot, a painter in Moorfields. As soon as he became his own master, he learned the art of mezzotinto scraping, from Isaac Becket, and received further instruction in it from J. Vander Vaart. Sir Godfrey Kneller having seen some

of his performances, took him into his employment, and engaged him to engrave many of his portraits, which are the best of his works. His prints are very numerous; among which are the following:

PORTRAITS AFTER KNELLER.

Charles II. with the star.
James, Duke of York, leaning on an anchor.
The Duke of Schomberg on horseback.
Meinhard, his son, when Duke of Leinster.
William III.
Mary, his Queen.
George, Prince of Denmark.
Queen Anne, when Princess of Denmark.
John Churchill, Duke of Marlborough.
John, Duke of Buckingham.
Charles Sackville, Earl of Dorset.
Charles, Earl of Halifax.
Arnold, Earl of Albemarle.
William, Earl of Jersey.
Catherine, Duchess of Rutland.
Frances Bennet, Countess of Salisbury.
Mary Somerset, Duchess of Ormond, with a black Boy.
Henrietta, Duchess of Bolton.
Sir Richard Steele.
Joseph Addison.
Alexander Pope.
William Congreve.
John Locke.
Sir Godfrey Kneller.
John Smith, holding a Portrait of Kneller.

PORTRAITS AFTER VARIOUS MASTERS.

Queen Mary II. with a high head dress; *after Vander Vaart.*
James Fitzroy, Duke of Monmouth; *after Wissing.*
Thomas Herbert, Earl of Pembroke; *after the same.*
Patrick Crawford, Viscount Garnock; *after Medina.*
William Anstruther; *after the same.*
Sir Henry Goodricke; *after J. Hill.*
Mr. Sansom; *after Closterman.*
Mrs. Cross, Actress; *after J. Hill.*
Arcangelo Corelli, Musician; *after Howard.*
William Penkethman, Comedian; *after Schutz.*
Godfrey Schalcken; *after a picture by himself.*

SUBJECTS AFTER VARIOUS MASTERS.

A set of ten plates of the Loves of the Gods; *after Titian.*
Venus standing in a shell; *after Coreggio.*
Cupid and Psyche; *after A. Veronese.*
Tarquin and Lucretia; *after the same.*

Time conquering Love; *after S. Vouet.*
Venus and Adonis; *after N. Poussin.*
TheVirgin and infant Christ; *after F. Baroccio.*
The Holy Family; *after C. Maratti.*

SMITH, Jacob. An obscure English engraver, who flourished about the year 1730. Among other prints he engraved the portraits of Sir Isaac Newton and Sir Hans Sloane, on one plate. The engraving is executed in a singular manner, with one spiral line, begun in the middle, and continued to the border of the plate.

SMITH, Gabriel. This artist was a native of England, and flourished about the year 1775. Having learned the rudiments of engraving in London he went to Paris, where he acquired the method of engraving in imitation of chalk drawings; and on his return to England began to practise it, with the assistance of Mr. Ryland, with some success. Among others, we have the following prints by him:

The Blind leading the Blind; *after Tintoretto.*
Tobit with the Fish; *after Sal. Rosa.*
The Queen of Sheba's visit to King Solomon; *after Le Sueur.*
A Bear-hunt; *after Snyders.*

SMITH, Thomas. An ingenious English landscape painter, who resided chiefly at Derby, and was on that account usually styled Smith of Derby, in contradistinction to the other artist of the same name who resided at Chichester. Without the help of a master he reached an eminent rank in his profession, and may be said to have been one of the first of the English artists who explored and displayed the charming scenery of his native country. We have several excellent prints engraved from the works of this painter by Vivares. He died at the Hot Wells, Bristol, in 1769.

SMITH, William, George, and John. These brothers were natives of Chichester; William was born in 1707, George in 1714, and John in 1717. It does not appear that they had the advantage of any instruction in the art of painting, but they studied from nature with great assiduity, and had established in their family a kind of domestic academy, which supplied the place of a technical education. William devoted his attention chiefly to portraits, though he occasionally painted landscapes, flowers and fruit. George, distinguished by the name of Smith of Chichester, excelled in landscape-painting, and reached a very eminent rank in that department. The youngest, John, also painted landscapes, in which he was little inferior to his brother, but he died in the vigour of life. Of the merit of their productions, a very favourable idea may be formed, by examining the fine prints engraved from them by Woollett, Eliot, Peake, &c. We have several sets of small landscapes, very neatly etched by these ingenious artists, from their own designs. William and John Smith died in 1764, and George in 1766, aged 62.

SMITH, John Raphael. This eminent artist was the son of Thomas Smith, of Derby, the landscape painter, and was born about the year 1750. He probably was instructed by his father in the principles of design, but he adopted the branch of engraving in which he distinguished himself, particularly in mezzotinto. We have a great variety of

prints by this able artist, both from his own designs and after the compositions of other masters, of which his portraits are particularly admired. Among the most esteemed are the following:

PORTRAITS AFTER SIR JOSHUA REYNOLDS.

The Duke of Devonshire.
William Markham, Archbishop of York.
Richard Robinson, Archbishop of Armagh.
Joseph Dean Bourke, Archbishop of Tuam.
Lady Beaumont.
Lady Caroline Montague, daughter of the Duke of Buccleugh.
Mrs. Montague.
The Marchioness of Thomond, when Miss Palmer.
Lady Gertrude Fitzpatrick, daughter of the Earl of Ossory.
Lady Catherine Pelham Clinton.
Master Crewe, as Henry VIII.
Master Herbert, as young Bacchus.
Lieutenant-Colonel Tarleton.
Mrs. Musters.
Lieutenant-General Sir William Boothby.

PORTRAITS AFTER VARIOUS MASTERS.

Hyde Parker, Vice-Admiral of the Blue; *after Northcote.*
Miss Coghlan; *after Gainsborough.*
Mrs. Siddons, as the Grecian Daughter; *after Lawrence.*
Edward Wortley Montagu, in an Oriental dress; *after Peters.*

He also engraved a variety of subjects from his own designs, and from the compositions of other masters. Mr. Smith died in 1811.

SMITS, called HARTCAMP. This artist was born at Dort in 1635, and acquired some reputation as a painter of flowers and fruit, but his system of colouring was so flimsy and unsubstantial, that the effect of his pictures has hardly survived the life of the painter; his works, with the name of the artist, being now almost obliterated. He died in 1675, aged 40.

SMITZ, GASPAR. A Dutch painter, who, according to Graham, came to England soon after the Restoration, and who, from painting a great number of Magdalens, was called *Magdalen Smith.* For these penitents, his model was a woman that he called his wife. A lady, whom he had taught to draw, persuaded him to visit Ireland, where he painted small portraits in oil, had great business, and high prices. His flowers and fruit were much admired. In his Magdalens he generally introduced a thistle in the fore-ground. In Painter's-hall is a small picture of a Magdalen, dated 1662. He died in Ireland in 1707.

SNAYERS, PETER. This painter was born at Antwerp in 1593, and was a scholar of Henry van Balen. Although he painted history and portraits with considerable success, he distinguished himself more by his pictures of battles and landscapes, which were held

in great estimation. He was much patronised by the Arch Duke Albert, who appointed him his painter, and sent several of his pictures to Spain; and he was favoured with many commissions from that court. His figures and horses are designed and painted with surprising spirit and animation; his compositions are rich and ingenious, and his colouring sometimes approaches to the splendour of that of Rubens. The battle-pieces of Snayers decorate the choicest collections in the Netherlands, and are sometimes met with in this country, where they are justly esteemed. Vandyck painted the portrait of Snayers among the eminent artists of his country. He did in 1670, aged 77.

SNAYERS, or SNYERS, HENRY. A Flemish engraver, born at Antwerp about the year 1612. It is not ascertained from whom he learned the art of engraving, but he imitated the style of Scheltius Bolswert with considerable success. His drawing is tolerably correct, and his prints exhibit much of the character of the masters whose works he engraved. We have, among others, by him,

The Portrait of Prince Rupert; *after Vandyck.*
——————— Adam Van Oort, Painter; *after Joerdaens.*
The Virgin seated upon a step, surrounded with several Saints; *after Rubens.* The first impressions of this plate are very scarce.
The Fathers of the Church; *after the same.*
The Death of St. Francis; *after the same.*

He also engraved some plates from *Titian,* and other masters, and a few portraits.

SNELLINCKS, JOHN. This artist was born at Mechlin in 1544. It is not known by whom he was instructed in the art, but he is celebrated by Karel van Mander, in the Life of Otho Venius, as an eminent painter of history and battles. There are some historical pictures by him in the public edifices in the Low Countries, which prove him to have possessed considerable abilities in that branch; but his chief excellence consisted in painting skirmishes and attacks of cavalry, which were considered among the ablest productions of the time. He principally resided at Antwerp, where he was much employed by the most distinguished personages of the country, and was appointed battle-painter to Albert and Isabella, the governors of the Netherlands. His compositions are judiciously grouped, his figures and horses are correctly and spiritedly designed, and the animated courage of the combatants is admirably expressed. He was perfectly acquainted with aerial perspective, and by his intelligent conduct of the chiar-oscuro, his pictures produce a surprising effect. The talents of this painter were highly respected by Vandyck, who not only painted his portrait among the distinguished artists of his time, but has etched a plate of it himself. He died in 1638, aged 94.

SNEYDERS, or SNYDERS, FRANCIS. This distinguished painter was born at Antwerp in 1579, and received his first instruction from Henry van Balen. For some time he confined himself to painting fruit and objects of still-life, in which he excelled; but he afterwards devoted his studies to a more difficult branch of the art, in which he not only surpassed all his contemporaries, but may be said not to have been equalled by any artist who has succeeded him. He painted animals and huntings, which are composed in a grand style with surprising fire and spirit. The talents of Snyders excited the admiration of Rubens, who frequently entrusted him to paint the animals, fruit, &c.

in his pictures, though he himself represented those subjects in so admirable a manner. Such was his excellence in colouring, and the spirited touch of his pencil, that even in competition with the powers of that illustrious painter, the whole appeared to be the production of the same hand. M. d'Argenville asserts that he travelled to Italy, where he studied for a long time the works of Benedetto Castiglione. This cannot, however, be reconciled with chronology, as Snyders was thirty seven-years older than the Genoese painter, who was born in 1616. It is more probable that he never left Flanders, but constantly resided at Antwerp, except for a short time, when he was invited to Brussels by the Arch Duke Albert, for whom he painted some of his finest works, particularly a stag-hunt, which was sent by the Arch Duke to Philip III. of Spain, who commissioned him to paint several large pictures of subjects of the chase, and combats of wild beasts, which are still in the old palace of the Buen-Retiro. He also excelled in painting kitchens and larders stored with all kinds of dead game, fish, fruit, vegetables, &c. which have occasionally the advantage of being decorated with admirable figures by Rubens or Jordaens. We admire, in the works of this eminent painter, the richness and variety of his compositions, the correct and spirited design of his animals, and the characteristic ferocity with which he has marked their attacks and combats. His pencil is bold and free, and peculiarly adapted to express the various furs and skins of the different wild beasts he introduced into his pictures; and his colouring is clear, chaste, and vigorous. Some of his most capital works embellish the collections of this country, where they are held in high estimation. Vandyck painted an admirable portrait of Snyders, which was in the Orleans collection. We have a set of sixteen etchings of various animals by F. Snyders, executed in so spirited and masterly a style, that it is to be regretted that he did not more frequently amuse himself with the point. They are now become very scarce. He died at Antwerp in 1657, aged 78.

SOBLEO. See Desubleo.

SODOMA, Il. See Razzi.

SOENS, John. This painter was born at Bois le Duc about the year 1553. He was first instucted by James Boon, but he afterwards became a scholar of Giles Moestaert. Under that master he made great progress, and was considered one of the most promising young artists of his time. He travelled to Italy, where his manner of painting landscape was greatly admired, and he was employed by the Pope, and several of the nobility of Rome, in the embellishment of their palaces. He passed some time at Parma, in the service of the Duke. His manner was prompt and full of fire; he had a perfect intelligence of the degradation of tint in his distances. The figures he introduced into his landscapes were well drawn, and touched with great spirit.

SOEST, or Zoest, Gerard. This artist was a native of Westphalia, born about the year 1637. He visited England some time before the Restoration, as he is said in the Anecdotes to have been, at that period, of established reputation as a portrait painter. His heads are animated with truth and nature, with a great relief, bold, yet highly finished. His draperies were usually of satin, in which he imitated the manner of Terburg; but he enlarged his style on seeing the works of Vandyck. He was enlisted among the rivals of Sir Peter Lely, the number of which is honourable to the talents of that painter. Emu-

lation seldom unites a whole profession against one, unless he is clearly their superior. He was more successful in his portraits of men than women; and his taste is said to have been too coarse and ungraceful to recommend him to the softer sex. The gentle manners of Sir Peter carried them all from his competitor, though he had a considerable share of business among the men. He died in 1681, aged 44.

SOGGI, Niccolo. This painter was born at Florence in 1474, and was a disciple of Pietro Perugino. He painted history in the style of his instructor, though his figures were designed in a dryer and more laboured manner than those of his master. His chief residence was at Arezzo, where some of his works are preserved in the public edifices. In the church of La Madonna delle Lagrime is a picture by him of the Nativity, painted in a precise, formal style. He died at Arezzo in 1554, aged 84.

SOGLIANI, Giovanni Antonio. This artist was a native of Florence, and flourished about the year 1530. He was a disciple of Lorenzo di Credi, under whom he studied several years. On leaving that master, he endeavoured to imitate the works of Bartolommeo di S. Marco, but his genius was more adapted to the simple and agreeable style of his instructor, than the grand gusto of Il Porta. Among his most esteemed performances are his picture of Cain and Abel, in the cathedral at Pisa; and the Martyrdom of S. Arcadio, in the church of S. Lorenzo, at Florence.

SOJARO. See Gatti.

SOITZ, G. C. A German engraver, who flourished about the year 1530. He executed some of the portraits for a book, entitled *Templum Honoris,* published at Vienna in the above mentioned year.

SOLARI, Andrea. This painter was a native of Milan, and flourished about the year 1530. He is sometimes called Del Gobbo, and by Vasari is denominated Andrea Milanese. That writer states him to have been a contemporary of Coreggio, and commends him as a graceful designer, and an excellent colourist. One of his most esteemed works is his picture of the Assumption of the Virgin, in the church of the Carthusians, at Pavia, where he resided the latter part of his life.

SOLARIO, Antonio, called Lo Zingaro. According to Dominici, this painter was born at Abruzzo, in the kingdom of Naples, about the year 1382. The history of this old artist is strikingly similar to that of Quintin Matys, of Antwerp. He had, like that artist, followed the business of a blacksmith until he was seventeen years of age, when he conceived an affection for the daughter of Colantonio del Fiore, a Neapolitan artist, who promised him her hand, when he should merit it by becoming an eminent painter. He accordingly devoted himself with uncommon zeal to the study of design, and went to Bologna, where he became a disciple of Lippo Dalmasio, whose works were then held in the highest estimation. Aided by the lessons of that artist, and stimulated in the prosecution of his studies by the ardour of his attachment, his progress was surprising, and he returned to Naples, where he distinguished himself as one of the ablest painters of that early period, and received the reward of his constancy and perseverance. Several of the works of Lo Zingaro are preserved in the public edifices at Naples, among which

the most remarkable are some frescoes, in the cloister of S. Severino, representing the Life of Benedetto; a dead Christ, with the Virgin and St. John, in S. Domenico Maggiore; and in S. Pier Martire, some pictures of the Life of S. Vincenzio. He died about the year 1455.

SOLDI, Andrea. This painter was born at Florence about the year 1702. He had resided some time at Aleppo, and having painted the portraits of some English merchants resident there, they gave him letters of recommendation to some of their countrymen, with which he arrived in England in 1735. For some time he had considerable employment, became a member of the Chartered Society of Artists, and exhibited with them in 1766. He did not long survive that period.

SOLE, Antonio dal. This painter was born at Bologna in 1597, and was brought up in the school of Francesco Albano. He excelled in painting landscapes; and as he always worked with his left hand, he acquired the appellation of Il Manchino da Paesi. His pictures, like those of his instructor, exhibit very pleasing scenery, and his distances recede with a charming degradation. He decorated his landscapes with groups of figures, gracefully designed and composed, in the style of Albano. He died in 1677, aged 80.

SOLE, Giovanni Guiseppe dal. He was the son of the preceding artist, born at Bologna in 1654, and was instructed in the first principles of design by his father, but he afterwards became a disciple of Domenico Maria Canuti, and ultimately studied under Lorenzo Pasinelli. Following the example of his last instructor, he founded his system of colouring, by studying at Venice the works of the best masters of that school. He imitated the agreeable style of Pasinelli with great success; and though he was inferior to him in the clearness and harmony of his colour, he surpassed him in the correctness and energy of his design. His compositions are regulated by judgment and reflection, and are embellished with landscape and architecture, which he introduced into his picture with admirable taste. There are several of the works of this eminent artist in the public edifices at Bologna, which establish the respectability of his talents. Among the most estemed are the Incredulity of St. Thomas, in the church of La Madonna di Galiera; the Annunciation, in S. Gabrielle; and some frescoes in S. Biagio, which are accounted his finest works. He died at Bologna in 1719, aged 65.

SOLERI, Giorgio. This painter was a native of Alessandria, and flourished about the year 1573. It is not precisely ascertained by whom he was instructed, but he was probably a disciple of Bernardino Lanini, whose daughter he married, though he did not adopt the style of that master. As a painter of portraits, Malvasia ranks him on an equality with Bartolemeo Passerotti, Guiseppe Arcimboldi, and Gio. Cremasco da Monte; and Lanzi mentions two of his historical pictures in very favourable terms—One is an altar-piece, in the church of the Conventuali, at Alessandria, representing the Virgin, to whom S. S. Agostino and Francesco are recommending the protection of the city of Alessandria. The other is a picture in the church of the Domenicani, at Casale, which is signed with his name, and the date 1573. It represents S. Lorenzo kneeling before the Virgin, with a group of three angels, designed with a grace which reminds us of Coreggio. He died in 1587.

SOLIMENE, Francesco, called l'Abate Ciccio. This eminent artist was born at Nocera de Pagani, a small town about eighteen miles distant from Naples, in 1657. He was the son of Angelo Solimene, a respectable painter, who had been a disciple of Cavaliere Massimo, who, discovering in his son a disposition for literary pursuits, had him instructed in classical learning, and he is said to have passed whole nights in the study of poetry and philosophy. This assiduous application did not, however, prevent his cultivating the principles of design, for which he showed an early and decided genius. As his father intended him for the profession of the law, the time he occupied in the indulgence of his favourite propensity, was by no means satisfactory to him, and he frequently remonstrated with him on the subject. Cardinal Orsini, afterwards Pope Benedict XIII. happening to pass through Nocera, honoured Antonio with a visit, and had the condescension to examine the youth in his classical acquirements. On expressing his approbation of his progress, his father observed, that it would be much more considerable, if his son did not sacrifice so much of his time to drawing. The prelate desired to see his designs, and was so surprised at the uncommon talents they evinced, that he persuaded his father to permit him to pursue the bent of his inclination. After studying two years under his father, he went to Naples, in 1674, where he first became a disciple of Francesco di Maria, but left that master to enter the school of Giacomo del Po. He afterwards went to Rome, where the works of Pietro da Cortona were for some time the models of his imitation. By contemplating the vigorous productions of Lanfranco and Il Calabrese, he acquired a powerful effect of light and shadow, which he afterwards softened, by adopting the sweetness and amenity of Guido and Carlo Maratti. By an accurate and well arranged study of these matters, he formed to himself an excellent style, and distinguished himself as one of the most admired painters of his time. Among his most celebrated works are the sacristy of S. Paolo Maggiore, and the Last Supper, in the refectory of the Conventuali at Assisi.

Solimene possessed a fertile and extensive genius, and his powers were so general, that he equally excelled in history, landscapes, portraits, animals, and architecture. His compositions are rich and ingenious, and his figures are elegantly designed, though sometimes wanting in correctness. His colouring unites tenderness with force, the airs of his heads are graceful and expressive, and his draperies are judiciously cast. He was the contemporary and friend of Luca Giordano, and after the death of that master was regarded as the ablest painter of his time. He died at Naples in 1747, aged 90.

SOLIS, Virgil. A German engraver, born at Nuremberg in 1514. According to the usage of the time, he engraved both on wood and on copper, chiefly from his own designs. The copper-plates he engraved in the early part of his life resemble the works of Hans Sebald Beham, but when he afterwards engraved after the Italian masters, he adopted a style more open and spirited. His wooden cuts are similar to those of Jost Ammon, both with respect to the composition and execution. His works prove him to have been a man of considerable ability, and though his design is formal and stiff, some of his figures possess great merit. On account of the smallness of his plates, this artist is ranked among the little masters. His works are very numerous, amounting to upwards of eight hundred prints. He usually marked them with a cipher composed of a V. and an S. thus, or . Among his multifarious productions are the following:

A variety of small Engravings on copper, representing hunting subjects; dated 1541.
A set of vases and ornaments for goldsmiths; the same.

The Marriage of Cupid and Psyche, the Assembly of the Gods, Mount Parnassus, and several other subjects; *after Raffaelle.*
The Bath of the Anabaptists; copied from *Aldegrever.*

WOODEN CUTS.

Several sets of small historical subjects from the Bible.
The Metamorphoses of Ovid, in one hundred and seventy cuts; published at Frankfort in 1563.
A set of cuts for the Emblems of *Nicholas Reuser.* 1581.
Another set of cuts for the Emblems of *Andreus Alciatus.* 1581.

SOLIS, Francisco de. A Spanish painter, born at Madrid in 1629, and was instructed in the art by his father Juan de Solis, a painter little known. He painted history, and Palomino mentions as his most esteemed work a picture of Santa Teresa, in the church of San Miguel, at Madrid. He died in that city in 1684, aged 55.

SOLOMAYOR, Luis de. See Sotomayor.

SOLY, Arthur. An obscure English engraver, who lived about the year 1683. He was employed by Robert White, and engraved a few portraits, among which are the following:

His own Portrait; dated 1683.
Tobias Crisp, d. d. Rector of Brinckworth, Wiltshire; prefixed to his Sermons. 1689.
Richard Baxter, Presbyter. 1683.

SOMER, or Sommeren, Mathias van. A Dutch engraver, who flourished about the year 1660. He engraved a set of landscapes, marked with the initials M. V. S. and his name is affixed to a small oval portrait of John Ernest; dated 1666.

SOMER, John van. He was probably a relation of the preceding artist, and flourished about the year 1675. He engraved in mezzotinto some indifferent plates from the Dutch painters, and a few portraits, among which are the following:

PORTRAITS.

The Duchess of Mazarine.
Charles Louis, Elector of Bavaria.
Michael Adriantsz, Dutch Admiral; *after Du Jardin.*

SUBJECTS.

Peasants drinking; *after A. Both.*
Dutch Boors regaling; *after A. Ostade.*
A Flemish Concert; *after Teniers.*
A Conversation; *after Terburg.*
A Drinking Party; *after his own design.*
Abraham and the Angels; *after Peter Lastman.*

He usually marked his plates with the monogram .

SOMER, Paul van. He was apparently of the same family with John van Somer. After residing some time at Paris, where he engraved several plates, he came to England, and settled in London, where he died in 1694. He etched, engraved, and scraped in mezzo-tinto. We have, among others, the following prints by him :

A Portrait of the Countess of Meath; *after Mignard.*
Tobit burying the Dead; *after Seb. Bourdon.*
Moses saved from the Waters of the Nile; *after N. Poussin.*
The Baptism of Christ; *after the same.*
Nil placet, &c. or the Fable of the Old Man and his Ass; *after Griffier;* a set of six etchings.
The Four Times of the Day; *from his own designs.*
The Adoration of the Shepherds; *from the same.*
The Holy Family; *from the same.*

SOMPEL, or Sompelen, Peter van. This artist was born at Antwerp about the year 1600, and was instructed in engraving by Peter Soutman, whose style he followed with success. His plates are neatly executed, and produce an agreeable effect, particularly his portraits, which possess considerable merit. We have, among others, the following prints by him :

PORTRAITS.

Paracelsus, the famous Physician; *after Soutman.*
Henry, Count of Nassau; *after the same.*
Philip of Nassau, Prince of Orange; *after the same.*
The Emperor Charles V.; *after Rubens.*
Cardinal Ferdinand, brother to Philip IV.; Governor of the Netherlands; *after Vandyck.*
Isabella Clara Eugenia, Infanta of Spain; *after the same.*
Gaston, Duke of Orleans, brother to Louis XIII.; *after the same.*
Margaret, his consort; *after the same.*
Philip the Bold, Duke of Burgundy; *after J. van Eyck.*
Frederick Henry of Nassau; *after G. Hondthorst.*

SUBJECTS.

Christ with the Disciples at Emaus; *after Rubens.*
The Crucifixion; *after the same.*
Juno and Ixion; *after the same.*

SON, Joris van. This artist was born at Antwerp in 1622. He excelled in painting flowers and fruit, and treated those subjects with considerable success. His pictures are agreeably composed, his pencil is light and flowing, and his colouring chaste and clear.

SON, John van. He was the son of the preceding artist, and was born at Antwerp about the year 1650. His genius led him to paint similar subjects to those of his father, by whom he was instructed in the art, and whom he greatly surpassed. It was his constant practice to paint every thing from nature, and he copied every object before him with a precision and fidelity that approach to illusion. He came to England when young, and having married the niece of Robert Streater, he succeeded to a great portion of her uncle's business. He painted flowers, fruit, dead game, vases, curtains fringed with

gold, turkey carpets, and similar objects of still-life. These subjects he composed in a picturesque manner; his touch was free and spirited, and his colouring rich and transparent. This artist is called Francis van Son in the Anecdotes, but Descamps and the other authorities style him John. He died in London in 1700, aged about 50.

SON, A. DE. This artist, who flourished about the year 1628, imitated the style of Callot with success. We have several etchings by him from the designs of Callot, as well as some from his own compositions. Among others are the following:

A set of small Landscapes with figures and buildings.
The Village Fair; *after Callot.*
The Companion, representing a street, with a coach in the back-ground, and several female figures.

SOPHONISBA. See ANGOSCIOLA.

SORELLO, MIGUEL. This artist was a native of Spain, but he established himself at Rome about the year 1650, where he learned engraving from James Frey. He engraved several prints after the Italian masters, but his principal work is a set of eight plates from the tapestry in the Vatican, designed by *Raffaelle*, representing

The Nativity.
The Purification of the Virgin.
Christ giving the Keys to St. Peter.
Christ descending into Hell.
The Resurrection.
Christ with the Disciples at Emaus.
Christ appearing to Magdalen.
The Conversion of St. Paul.

SORNIQUE, DOMINICK. A French engraver, born at Paris in 1722. He was a pupil of Charles Simonneau, whose style of engraving he followed with considerable success, and executed a variety of vignettes, and other book-plates, in a neat, clear style. He also engraved several portraits and other subjects, among which are the following:

PORTRAITS.

Armand J. du Plessis, Cardinal de Richelieu; *after Nanteuil.*
John Louis, Duke of Epernon; *after the same.*
Louis de Bourbon, Admiral of France; *after Mignard.*
Marshal Saxe; *after Rigaud.*

SUBJECTS.

Diana and her Nymphs; *after Coreggio.*
The Rape of the Sabines; *after L. Giordano.*
Peasants regaling; *after Teniers.*

SORRI, PIETRO. This painter was born at Siena in 1556, and was for some time a scholar of Arcangelo Salimbeni, but he afterwards studied at Florence, under Cavaliere Passignano, whose daughter he married. He adopted the system of his father-in-law, which was characterised by a mixture of the Florentine and Venetian taste. He accompanied Passignano to Venice, where he improved his manner, by studying the works of Paul

Veronese, whose splendid style is discernible in his best pictures. Less prompt in his operation than Passignano, his colour is more durable, and his design more graceful and correct. There are several of his works in the public edifices at Florence, and the other cities of Tuscany, particularly at Pisa, where he represented, in the cathedral, the Consecration of that Basilica, and painted an altar-piece of Christ disputing with the Doctors. He died in 1622, aged 66.

SOUBEYRAN, Peter. This artist was a native of Geneva, and flourished about the year 1760. He resided several years at Paris, where he engraved some of the plates for a collection of antique gems, in the king's cabinet, published by Mariette. They were engraved from designs by Bouchardon. We have also, among others, the following prints by him:

The Portrait of Peter the Great; *after Caravac.*
The Arms of the City of Paris, supported by Genii; *after Bouchardon.*
The fair Maid of the Village; *after Boucher.*

He also engraved a variety of vignettes and other book-ornaments after Cochin and others.

SOUTMAN, Peter. A Dutch painter and engraver, born at Haerlem about the year 1590. He was a disciple of Rubens, and is said to have painted historical subjects and portraits with considerable success, particularly at the courts of Berlin and Warsaw. We have several prints by this artist, as well from his own designs, as from those of *Rubens* and other masters, which are executed with great spirit. He appears to have aimed at giving a striking effect to his plates, by keeping all the masses of light broad and clear; but by carrying this idea too far, many of his prints have a slight, unfinished appearance, though neatly executed. The following are his most esteemed works:

SUBJECTS AFTER RUBENS.

The Fall of the Angels. The first impressions are before the address of the younger *Bouttat.*
The Defeat of the Army of Senacherib.
Christ giving the Keys to St. Peter; from a design by *Rubens,* after *Raffaelle.*
The Last Supper; from a drawing by *Rubens,* after *Lionardo da Vinci.*
The miraculous Draught of Fishes.
The Dead Christ at the Tomb, with the Holy Women. The first impressions are before the shadows were strengthened by Witdoeck.
The Crucifixion.
The Consecration of a Bishop.
The Rape of Proserpine.
The Triumph of Venus.
Silenus supported by a Satyr and a Negress.
A Boar-hunt. 1642.
The Hunting of the Lion and the Lioness.
———— the Wolf.
———— the Crocodile and Hippopotamus.

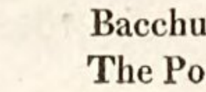
He also engraved several portraits of the Counts of Flanders, and other eminent personages of the Low Countries, in which he was assisted by his scholars Suyderhoef, Louys, and P. van Sompel.

SPADA, Lionello. This painter was born at Bologna in 1576. His parents were extremely poor, and he was placed when a boy in the service of the Caracci, in the capacity of a colour grinder This employment, however humble, gave him an opportunity of occasionally hearing their conferences, and of contemplating their works. Stimulated by a native disposition, he attempted some essays in design, which attracted the notice and received the commendation of his masters, who encouraged him to persevere in his pursuit, and admitted him into their academy. His progress under their instruction was surprising, and he became an eminent disciple of that distinguished school. One of his first works, which excited public admiration, was a picture of S. Francesco and S. Domenico kneeling before the Virgin, in the Chiesa de Poveri, at Bologna; and Malvasia reports, that on Guido's first seeing that performance, he sarcastically observed, that the powers of Lionello seemed to be confined to decoration, which so exasperated him, that he determined to rival the graceful and delicate style of that painter, by adopting a system more male and vigorous. Vindictively bent on his purpose, he had recourse to the energetic style of Michael Angelo Caravaggio, whose novelty and extraordinary effect had at that time acquired him such popularity; and he went to Rome, to study under that master. In adopting the daring contrast of light and shadow which distinguishes the works of Caravaggio, he avoided the vulgarity of his character, for which he substituted somewhat of grandeur and elevation, which he had acquired in the school of the Caracci, though his forms are neither beautiful nor select. On his return to Bologna, he acquired great celebrity by a picture he painted for the refectory of S. Procolo, of the miraculous Draught of Fishes; and still more by his celebrated altar-piece in the church of S. Domenico, representing that saint burning the forbidden books, which is considered his best performance. The latter part of his life was passed at Parma, in the service of the Duke Ranuccio, by whom he was patronized until the death of that prince. He did not long survive his protector, and died at Parma in 1622, aged 46.

SPAGNOLETTO, Josef Ribera, called Il. This eminent painter was born at Xativa, in the kingdom of Valencia, in 1589. Having discovered an early inclination for the art, his parents, though in indigent circumstances, did every thing in their power to promote his desire of becoming a painter. He was placed as a student with Francisco Ribalta, under whom he studied a few years; but before he was sixteen, he determined on visiting Italy, in search of improvement, though destitute of every means of supporting himself on the journey, except what he could derive from the exercise of his juvenile talents. He arrived at Naples in 1606, where Michael Angelo Caravaggio had at that time taken refuge, being under the necessity of flying from Rome, to avoid the consequences of a homicide he had committed in that capital. The powerful and effective style of that painter had particular attraction for Ribera, who paid his court to Caravaggio with so much address, that he favoured him with his instruction during his residence at Naples. The progress of the young Spaniard was remarkable, and his early productions were so much admired, that he acquired the appellation of Il Spagnoletto. From Naples he went to Parma, where the works of Coreggio were for some time the objects of his contemplation, and afterwards visited Rome. The grandeur of Raffaelle, and the graces of Coreggio, appear, however, to have made a less lasting impression on the mind of Spagnoletto than the vigour and energy of Caravaggio, and though he for some time attempted to enliven and embellish his style, by an imitation of

the higher characteristics by which the works of those illustrious artists are distinguished, it was not attended with much success.

The great number of reputable artists then resident at Rome, determined Ribera to return to Naples, where he was taken under the protection of the Viceroy, and was employed in several considerable works, which were sent to the King of Spain. His principal pictures at Naples are the Martyrdom of S. Januarius, in the royal chapel; S. Jerome and S. Bruno, in the church of La Trinitá delle Monache; and the taking down from the Cross, at the Carthusians.

The genius of Spagnoletto led him to paint gloomy and austere subjects, which were peculiarly acceptable to the Neapolitans and Spaniards, such as hermits, and saints emaciated by abstinence and severity. He also selected for the subjects of his pictures images of savage greatness and terrific sublimity. In tragic compositions, the distortions of agonized nature, in martyrdoms, executions, and torments, he was eminently successful. These dreadful subjects he treated with horrific fidelity, and with a correctness of design, which might serve as a study for the anatomist. He died at Naples in 1656, aged 67. We have about twenty etchings by Il Spagnoletto, executed in a bold, free style, producing a powerful and fine effect. His drawing is correct, and the extremities of his figures are marked in a very masterly manner. He sometimes signed his prints with his name, and sometimes marked them with one of these monograms, . The following are his principal plates:

The Dead Christ, extended on a linen cloth.
The Martyrdom of St. Bartholomew.
St. Jerome, with an Angel blowing a trumpet.
St. Jerome reading, with a Skull on the ground.
The Penitence of St. Peter.
Bacchus made drunk by Satyrs.
The Portrait of Don John of Austria, on horseback.

SPAGNUOLO, Giovanni, called lo Spagna. This artist was a native of Spain, but studied in Italy under Pietro Perugino, and, according to Vasari, was one of his ablest disciples. He resided chiefly at Spoleti and Assisi, where he has left proofs of his talents, which rank him among the most respectable painters of his time. In the church degli Angioli, at Assisi, is a picture by this master, which is spoken of by Baldinucci in very favourable terms. He was living in 1524.

SPALTHOF, N. A Dutch painter, who flourished about the year 1636. It is not ascertained by whom he was instructed in the art, but he is said by Descamps to have visited Italy, where he studied several years. He excelled in painting fairs, Italian markets, carnivals, and merry makings, which are ingeniously composed and designed in the Italian taste, resembling the style of Theodore Helmbrecker. The figures with which they are decorated are correctly drawn, and are touched with neatness and spirit.

SPEECHI, Alessandro. An Italian engraver, who flourished about the year 1699. He engraved a set of plates of views of the palaces and public buildings at Rome, which are executed in a bold, spirited style. They are decorated with figures, neatly and tastefully designed. These engravings were published by Dom. de Rossi, in 1699.

SPECTLE, or Speckin, Vitus Rodolphus. An old engraver on wood, who flourished at Strasburg about the year 1540. He executed a set of cuts for Fuchsius's Herbal, published in that year, with a whole length portrait of the author, the portraits of Henry Fullmaurer and Albert Maher, who designed the figures, and the engraver's own portrait. The cuts do great credit to the ability of the artist.

SPERLING, Jerome. A German engraver, born at Augsbourg about the year 1693. He was a pupil of Preissler, at Nuremberg, and engraved part of the plates for a collection of the churches in the city of Vienna, published by J. A. Peffel, in 1724. He also executed part of the plates engraved from the marble statues in the gallery of the King of Poland, at Dresden, published in 1733. We have also by him a set of thirteen plates of the Twelve Months of the Year, represented in allegorical subjects, with a frontispiece, representing the portraits of the Pope and the Elector of Cologne.

SPIERRE, Francis. This eminent artist was born at Nancy in 1643, and went to Paris when he was young, where he became a pupil of Francis de Poilly, whose style of engraving he for some time followed with the greatest success. He did not, however, confine himself to the manner of his instructor, but went to Italy, where he formed a pleasing and novel mode of handling the graver, which was much admired. He did not long survive his return to his native country, but died in 1681, at the age of 38. The following are his most esteemed prints:

PORTRAITS.

Pope Innocent XI.; engraved with single strokes, in the style of Melan; *Franciscus Spier, del. et sculp.*
The Grand Duke of Tuscany; dated 1659.
Lorenzo, Count de Marsciano; *after his own design.*

SUBJECTS AFTER VARIOUS MASTERS.

The Virgin suckling the infant Christ; *after Coreggio.* This fine print is very scarce. The first impressions are before the drapery was inserted to cover the nudity of the child.
St. Michael combating the Evil Spirit; *after P. da Cortona.*
The Conception of the Virgin; *after the same.*
The Virgin and infant Jesus, with St. Catherine; *after the same.*
The Circumcision; *after Ciro Ferri.*
St. John preaching in the Wilderness; *after Bernini.*
The miracle of the Loaves and Fishes; *after the same.*
Christ on the Cross, suspended over a sea of blood, which flows from his wounds; *after the same;* executed with single strokes. The first impressions are before the heads of the cherubs were added at the top.

SPIERINGS, N. This painter was born at Antwerp in 1633. It is not known under whom he studied, but he went to Italy when he was young, where he resided some years, and distinguished himself as a landscape painter. On his return to the Netherlands he passed some time at Paris, where his pictures were much admired, and he was for some time employed by Louis XIV. He appears to have formed his manner by studying the works of Salvator Rosa, to whose bold and eccentric style the best works of Spierings bear a great resemblance. The forms of his rocks and trees are grand and picturesque, and his touch is firm and spirited. As he was not successful in the design of the figure,

his pictures are usually decorated with historical subjects by other artists. In the church of the Carmelites at Antwerp, is a fine landscape by Spierings, with figures by the elder Eyckens.

SPIERS, Albert van. He was born at Amsterdam in 1666, and was a scholar of William van Inghen, an historical painter of some eminence. He had already given proof of considerable talent in his native country, when he determined to visit Rome, where his instructor, Van Inghen, had studied with so much advantage. Arrived in the metropolis of art, he contemplated with admiration and delight the wonderful productions with which he was surrounded; but, above all others, the works of Raffaelle, Giulio Romano, and Domenichino, particularly occupied his attention. After passing seven years at Rome, in assiduous application to his studies, he went to Venice, to perfect himself in colouring, by studying the works of the best masters of that distinguished school. After a residence in Italy of ten years, he returned to Holland in 1697, and established himself at Amsterdam, where he was extensively employed in ornamenting the principal mansions, with ceilings and other historical subjects, which were greatly admired, and he was regarded as one of the ablest artists of his time. His compositions are ingenious and abundant, the character of his design partakes more of the Roman than the Dutch school; and he had acquired by his studies at Venice a chaste and harmonious system of colouring. Van Spiers had established a brilliant reputation, by an indefatigable exercise of his estimable talents, when he fell a victim to a too assiduous application to his profession, in 1718, at the age of 52.

SPILBERG, John. This artist was born Dusseldorp in 1619. He was the son of a glass-painter, who was in the service of the Duke of Wolfgang, by whom he was instructed in the rudiments of design. It was his father's intention to have sent him to Antwerp, to be educated in the school of Rubens, and, as an introduction to that great painter, the Duke had favoured him with a letter to Rubens, recommending the young artist to his particular attention. He was on the eve of his departure for Antwerp, when he received the news of the death of the head of the Flemish school. He afterwards went to Amsterdam, where he became a scholar of Govaert Flinck. He prosecuted his studies under that able artist for seven years with the greatest assiduity, and on leaving his school, became in a short time a celebrated painter of history and portraits. The reputation he had acquired at Amsterdam reached the court of Dusseldorp, and he was invited to establish himself there, in the capacity of painter to the Elector Palatine. He painted the portrait of his protector, and those of the principal personages of his family, and decorated the churches at Dusseldorp with several of his historical works. For the castle at Dusseldorp he painted a series of pictures, representing the Labours of Hercules, in which he discovered a fertile and original invention, and a commanding facility of execution. For these considerable works he was liberally rewarded by his patron, and presented with a gold medal and chain, as a token of his approbation. He was commissioned by the Elector to paint a set of pictures of the Life of Christ, which he did not live to accomplish, but died in 1690, aged 71.

SPILBERG, Adriana. This lady was the daughter of the preceding artist, born at Amsterdam in 1646, and was instructed in design and painting by her father. She excelled in painting portraits in crayons, though she occasionally practised in oil. Her portraits

are said to have had the merit of an exact resemblance; they were executed with neatness and care, and delicately coloured. She was much patronised at the court of Dusseldorp, where she chiefly resided.

SPILIMBERGO, Irene di. According to Ridolfi, this ingenious lady was of an illustrious family of Venice, and flourished about the year 1550. Although she only practised painting for her amusement, she applied herself so the study of it with all the zeal of a professor, and is said to have had the advantage of receiving lessons from Titian. Lanzi mentions three pictures, representing subjects of sacred history, by this lady, preserved in the Casa Maniago, which, though not very correctly designed, are coloured with a richness and harmony worthy of the ablest artists of that school. Titian is said to have painted an admirable portrait of his noble pupil, with whose family he lived in habits of intimacy.

SPILMAN, Henry. This artist is miscalled John, by Mr. Strutt. He was born at the Hague about the year 1738, and painted portraits and landscapes with some reputation. He engraved a few plates, among which are the following:

PORTRAITS.

Henry Tilly; *after C. van Noord.*
His own Portrait; *after the same painter.*

LANDSCAPES AND VIEWS.

Six small Landscapes, representing Views in Holland, on one sheet; inscribed, *Plaizante Landschapies, H. Spilman, inv. et sculp.*
A View, called the Rochin; *after J. de Boyer.*

He also engraved three landscapes, in the style of drawings in bister, after *Everdingen, Van Borsum,* and *Berghem.* These are said, by Hubert, to be now very scarce, the plates having been destroyed.

SPILSBURY, Inigo. An English engraver, and printseller, who resided in London about the year 1760. He engraved several plates in mezzotinto, and in the dotted style, and particularly in the latter manner, a collection of gems, which were published in numbers. We have by him a great number of portraits, and other subjects, among which are the following:

PORTRAITS AND HEADS.

A set of fourteen Heads and Busts; in the manner of *Rembrandt.* 1767 and 1768.
George III. when Prince of Wales. 1759.
Queen Charlotte. 1764.
Christian VII. King of Denmark; *after Fesche.* 1769.
Inigo Jones; *after Vandyck.*
Lady Mary Leslie, decorating a Lamb with Flowers; *after Reynolds.*
A young Lady holding a Bouquet of Flowers; *after the same.*
Frederick Howard, Earl of Carlisle; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

A Boy eating Grapes; *after Rubens.*
Two Monks reading; *after the same.*

Abraham sending away Hagar; *after Rembrandt.*
The Flight into Egypt; *after Murillo.*
The Crucifixion; *after the same.*

SPINELLO, ARETINO. This old painter was born at Arezzo in 1308, and was a disciple of Jacopo di Casentino. Before he had reached his twentieth year, he surpassed his instructor, and proved superior to his contemporaries in the invention and arrangement of his subjects. In the sacristy of S. Miniato, at Florence, are still remaining some pictures by him of the Life of S. Benedetto, which are the best preserved of his works. He was employed, in conjunction with the best artists of his time, in the decorations of the Campo Santo at Pisa, where he painted in fresco the history of SS. Petito ed Epiro, which Vasari ranks among his best productions. He gained great reputation by his portraits of Pope Innocent IV. and Gregory IX. In the church of S. Maria Maggiore, at Florence, he painted a series of frescoes of the Life of the Virgin, which, though stiff and gothic in the design, were among the most esteemed productions of the early period at which he lived. He died in 1400, aged 92.

SPINELLI, GASPARRI, or PARRI. He was the son of Aretino Spinelli, born at Arezzo in 1356, and was first instructed in the art by his father. His colouring was excellent, but his design was strained and extravagant. Some of his works are still preserved in the church of S. Domenico, at Florence. He was living in 1425.

SPIRINX, J. An indifferent engraver, who flourished about the year 1635. He engraved some frontispieces and other book-plates, which are executed in a slight, poor style.

SPIRINX, L. He was probably a relation of the preceding artist. He engraved some frontispieces, and other ornaments for books, which are dated from 1641 to 1664, which, though neater than those of J. Spirinx, have little to recommend them. We have a few portraits by this artist, among which is that of Peter de la Mothe, dated 1663.

SPISANO, VINCENZO, called Lo SPISANELLI. According to Malvasia, this painter was born at Orta, in the Milanese, in 1595. He studied at Bologna, in the school of Denys Calvart, whose style he adopted, and followed without deviation. His compositions are, however, less judicious, and his design less correct. Of his numerous works in the public edifices at Bologna, the most remarkable are the Death of S. Joseph, in S. Maria Maggiore; the Visitation of the Virgin to St. Elizabeth, in S. Giacomo Maggiore; the Baptism of Christ, in S. Francesco; and the Conversion of St. Paul, in S. Domenico. His easel pictures, of which there are several in the private collections at Bologna, are more esteemed than his altar-pieces. He died in 1662, aged 67.

SPOFFORTH, ROBERT. An English engraver and printseller, who flourished about the year 1707. From his style of engraving, Mr. Strutt thinks it probable that he was a pupil of S. Gribelin. We have a few portraits by him, among which are the following:

Queen Anne.
George I.
John Cole, M. D.

SPOLVERINI, Ilario. This painter was born at Parma in 1657, and was a disciple of Francesco Monti. Although he occasionally painted historical subjects, he was more celebrated for his pictures representing battles, attacks of banditti, and assassinations, which he designed with spirit, and touched with a vehemence of pencil, well adapted to the subjects. He was much employed by Francesco, Duke of Parma. There are some altar-pieces by him in the cathedral and at the Certosa at Parma. He died in 1734, aged 77.

SPOONER, Charles. This artist is supposed to have been a native of England, though he resided some time in Dublin. We have several portraits and other subjects by him, engraved in mezzotinto, and dated from 1752 to 1762, among which are the following:

PORTRAITS.

Thomas Prior; *after John Van Nost.* 1752.
Major-General Sir William Johnson; *after T. Adams.* 1756.
Miss Gunning; *after Cotes.*
Miss Smith; *after the same.*
George Keppell, Earl of Albemarle; *after Reynolds.*
Lady Selina Hastings; *after the same.*
Mr. Garrick in the character of Lear; *after Houston.*

SUBJECTS AFTER VARIOUS MASTERS.

A Femal Figure, with a candle in her hand; *after Schalcken.*
Peasants regaling; *after Teniers.*
A set of four plates of Youthful Amusements; *after Mercier.*

SPRANGHER, Bartholomew. This painter was born at Antwerp in 1546. He was the son of Joachim Sprangher, a merchant of eminence, who destined him for commercial pursuits, but finding in his son a decided inclination for painting, he was placed under the tuition of John Madyn, a painter of some reputation, at Haerlem, with whom he studied eighteen months, and on the death of his instructor he became a scholar of Francis Mostaert. He afterwards travelled through France to Italy, and resided three years at Parma, where he studied under Bernardino Gatti, called Il Sojaro, who had been a disciple of Coreggio. From Parma he went to Rome, where he was favoured with the patronage of Cardinal Farnese, who engaged him in the decoration of his Villa of Caprarola, which he embellished with some landscapes, painted in fresco. He was introduced by that prelate to Pope Pius V., who appointed him his painter, and accommodated him with apartments in the Palazzo Belvedere. The first work he engaged in for his holiness was a picture of the Last Judgment, an immense composition, of upwards of five hundred figures, painted on a copper-plate, six feet high, which he finished with great care, and it is said to have occupied him nearly three years. This picture was so highly esteemed, that after the death of that pontiff it was placed over his tomb. He was commissioned by the Pope to paint twelve pictures of the Passion of our Saviour, which he did not entirely accomplish before the death of his protector.

In 1575 Spranger was invited to the court of Vienna, by the Emperor Maximilian II. who appointed him his principal painter. On the death of Maximilian, in 1576, he continued in the service of his successor, Rodolphus II. who engaged him in several considerable works for the palaces and churches, both at Vienna and at Prague.

Sprangher was greatly respected by the Emperor Rodolphus, both for his abilities as a painter, and for his literary acquirements, which were extensive, as well as for his talents in conversation. In 1588, the Emperor ennobled him and his descendants, and honoured him, by placing round his neck, with his own hands, a gold medal and chain. He died at Prague in 1623, aged 77.

With the advantage of residing several years at Rome, Spranger seems to have been little impressed with the admirable productions of art with which he was surrounded, at least, they appear to have made little or no difference in his style, which remained entirely that of his country. It is doubtful whether he ever made a single design from the antique, or from Raffaelle. He contented himself with a superficial observance of those excellent models, and depended on his memory for a retention of their beauties. If he paid more attention to the works of Michael Angelo Buonaroti, instead of embellishing his style, it appears to have rendered it more extravagant and preposterous. His design is mannered and constrained, and his attitudes are affected and unnatural. These disgusting deformities are in some degree compensated by a ready and inventive imagination, rich and abundant compositions, and an alluring facility of execution. We have a few etchings by this painter, executed in a slight but masterly style; among which is,

A Figure bound to a Tree, on which the initials of his name are reversed.

SPRIETT, J. VANDER. The name of this artist is affixed to an indifferent mezzotinto portrait of Timothy Cruso, Presbyter, engraved from his own design. The print has little to recommend it but its rarity.

SPRUYT, PETER. A Flemish painter and engraver, born at Antwerp about the year 1740. His principal residence was at Ghent, where he was director of the Academy. We have a few etchings by this artist, after *Rubens*, among which are the following:

Susanna and the Elders.
Boreas and Orythia.
The Continence of Scipio.
A group of Children playing with a Lamb.

SQUARCIONE, FRANCESCO. This painter was born at Padua in 1394. He was more celebrated as the founder of the most distinguished academy of the early period at which he lived, and his excellent system of instructing his disciples, than for the works he executed as a painter. Not content with overrunning all Italy, in search of the most curious objects of art, he travelled to Greece, where he designed the most interesting vestiges of antiquity, and returned to Padua with a rich assemblage of designs, statues, and busts, where he formed a museum, and established a school, which was at one time frequented by upwards of one hundred and thirty students; and acquired the venerable title of the father of the young painters. Of his productions as a painter little remains. Lanzi notices a picture by him formerly in the church of the Carmelitani, at Padua, afterwards in the possession of Sig. Conte de Lazara, representing S. Girolamo surrounded by several other saints, which was well coloured, with a finer expression than was usual at the time, and, above all, correct in the perspective. It bears an inscription purporting that it was painted for the noble family of Lazara, in the year 1452; and is signed *Francesco Squarcione*, a satisfactory detection of the inaccuracy of Vasari, who calls him Jacopo. He died in 1474, aged 80.

STABEN, Henry. This painter was born at Antwerp in 1578. It is not mentioned by whom he was instructed in his native country, but he is said to have visited Venice when he was very young, where he entered the school of Jacopo Robusti, called Il Tintoretto. He had not, however, the advantage of the instruction of that able artist for any length of time, as he died before Staben had reached his seventeenth year. It does not appear that he remained long in Italy, but established himself at Paris, where he acquired considerable reputation, by painting small pictures of the interiors of apartments, with figures, neatly drawn, which were well composed and agreeably coloured. One of his best performances was a picture representing the interior of a gallery, decorated with pictures and statues, in which he displayed an intelligent acquaintance with perspective, and every object was carefully finished. He died in 1650, aged 80.

STAEVAERTS, or Stevers, Anthony Palamedes. This painter was born at Delft in 1604. He painted portraits, but was more frequently employed in painting conversations, and assemblies of persons playing at cards, or in musical parties. His design is not very correct, and his compositions are not distinguished by either judgment or taste. He died in 1680, aged 76.

STAEVARTS, or Stevers, Palamedes. He was the younger brother of the foregoing artist, and was born in London in 1607, though he is generally considered of the Dutch school, as his father, who had been a short time employed by James I. as a carver, returned to Delft, whilst our artist was yet a child. The only assistance he appears to have had in his studies was an opportunity of copying some of the works of Esaias Vandervelde, whose clear and transparent style of colouring he followed with success, and excelled in painting similar subjects, representing battles and skirmishes, attacks of robbers, the plundering of villages, &c. His pictures are ingeniously composed, his figures and horses are spiritedly designed, and touched with a firm and free pencil. He had acquired a distinguished reputation among the most promising artists of his country, when he died, in the prime of life, in 1638, at the age of 31.

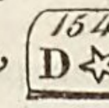
STALBENT, Adrian. A Flemish painter and engraver, born at Antwerp in 1580. He painted landscapes, with small figures, neatly drawn and touched, in a style resembling that of Breughel. This artist visited England in the reign of Charles I. and is noticed in the Anecdotes, under the name of Stalband. Among other pictures, he painted a View of Greenwich, and is said to have returned to Antwerp liberally rewarded. Vandyck painted the portrait of this painter among the eminent artists of his country, which is engraved by Pontius. We have an etching by Stalbent representing the Ruins of an English Abbey, with cattle and sheep. It is signed with his name.

STAMPART, Francis. This painter was born at Antwerp in 1675. He was a disciple of the younger Tyssens, whose style of painting he adopted, and improved by studying the works of Vandyck. He had acquired considerable reputation as a portrait painter in his native city, when he was invited to Vienna by the Emperor Leopold, who appointed him his principal painter, in which capacity he was continued by Charles VI. If we may judge of the merit of his pictures from the singular mode he is said to have practised in executing them, we may venture to assert, that they had little of that air of life and nature which distinguishes the portraits of the great painter he attempted to

imitate. As he was much employed in painting persons of condition, who had neither leisure nor patience to undergo the tedium of the usual process, he was accustomed to draw the features of his model on his canvass with white, black, and red crayons, on which preparation he painted up his picture, and only called on his sitters for a finishing visit. He died at Vienna in 1750, aged 75.

STANZIONE, Cavaliere Massimo. According to Dominici, this painter was born at Naples in 1585, and was a disciple of Giovanni Batista Caracciolo, whose style is discernible in all his works; but he received his best instruction in fresco painting from Belisario Corenzio, one of the most eminent artists of his time. When Lanfranco visited Naples, Stanzione had the advantage of profiting by his lessons, and was assisted in portrait painting by Fabrizio Santafede. He afterwards visited Rome, where he applied himself particularly to study the works of Annibale Caracci, and having formed an intimacy with Guido, he is said to have imitated the graceful design and amenity of colouring of that master with such success, that he was styled *Il Guido Reni di Napoli.* On his return to Naples he displayed an ability that enabled him to compete with the ablest of his contemporaries. There appears to have existed between this painter and Spagnoletto a jealousy and animosity, which led the latter to the commission of as black a treachery as the annals of art have produced.

Lanzi reports, that Stanzione had painted an altar-piece at the Certosa representing the dead Christ, with the Marys, in competition with Ribera, who, on the occasion, had painted his celebrated Deposition from the Cross. The picture of Stanzione having turned somewhat lower in tone, Spagnoletto recommended the monks to permit him to clean it, when he made use of a noxious preparation, by which the beauty of the work was nearly annihilated. The fathers applied to Stanzione to repair it, which he decidedly refused to comply with, declaring it should remain as it was, that so foul a perfidy might be exposed to public indignation. Among his other considerable works at Naples are the vaults of the churches of S. Paolo and del Gesu Nuovo, which may be considered as his best fresco works, and a large picture at the Certosa, representing S. Bruno presenting the regulations of his order to his monks. He painted many easel pictures for the private collections at Naples, which are highly esteemed. He died in 1656, aged 71.

STAREN, or Stern, Dirk van. A Dutch engraver, who flourished about the year 1540. He is ranked among what are denominated the little masters, on account of the smallness of his plates, which are very neatly executed. His drawing of the figure is generally correct, and the extremities are well marked. His prints are very numerous, and are dated from 1520 to 1550. He usually marked his plates with the initials D. and V. divided by a star, to which he generally added the date, 

. The following are his principal plates, which are from his own designs:

The miraculous Draught of Fishes. 1523.
St. Peter sinking in the Water, calling to Christ.
Christ walking on the Water.
Christ tempted by the Devil.
The good Samaritan. 1525.
St. Luke painting the Portrait of the Virgin. 1526.
The Deluge. 1523.

STARNINA, Gherardo. This old Florentine painter was born in 1354, and was a disciple of Antonio Veneziano. He painted history in the dry, stiff style which prevailed at the early period at which he lived, though somewhat less gothic and hard than the immediate followers of Giotto. Vasari reports, that he was invited to the court of Spain, where he painted some pictures for the King, for which he was richly rewarded. Among the few of his works at Florence which have escaped the ravages of time, is a picture in the church of S. Croce, representing St. Jerome delivering his doctrines to his disciples, when he was at the point of death; a production in which the design and expression are perhaps superior to any performance of his contemporaries. He died at Florence in 1403, aged 49.

STARRENBERG, John. According to Descamps, this painter was born at Groninguen, and flourished about the year 1650. He painted historical subjects, and was much celebrated as a fresco painter of ceilings, and other considerable machinal undertakings, which he composed with ingenuity, and executed with promptness and facility.

STEE, P. This artist is mentioned by Mr. Strutt as the engraver of a portrait of Miss Salethea Dawkins; *after Toer.*

STEEN, John. This ingenious artist was born at Leyden in 1636. He was the son of a respectable brewer, who, perceiving his inclination for drawing, placed him as a pupil with Nicholas Knuffer, a painter of history, of some note, at Utrecht, under whom he studied some time. Descamps, who has been followed by Mr. Pilkington, asserts that he was afterwards a scholar of Adrian Brower; but this inaccuracy is rendered palpable by their own statements, by which it will be found that Brower died in 1640, when John Steen was only four years old. They have probably been led into the error by the similarity of the subjects they represented, and the congenial profligacy of their habits. It is more consistent with chronology, that he was a disciple of John van Goyen, whose daughter he married, though it is not likely that she became his wife until after the death of her father, in 1656, when Steen was in his twentieth year. His father apprehending that he could not depend on the produce of his early exertions as a painter for a comfortable subsistence, established him in a brewery at Delft; but this indulgence, which might have placed him in easy circumstances, instead of answering his paterna intentions, served only to supply him with the means of indulging his unfortunate propensity to debauchery and excess. In a short time, from negligence and expensive pursuits, the establishment was ruined; and after repeated attempts to reclaim him, he was abandoned by his father. He afterwards became a tavern keeper, but this undertaking was more promptly calamitous than the former, as he now found at home the means of gratifying his excesses, and he is said to have drank more wine than any of his guests. During these occupations, he continued to exercise his talents as a painter, and it is not easy to conceive how a man, in an almost continual state of inebriety, could have produced so many and such admirable proofs of extraordinary ability.

The pictures of John Steen usually represent merry-makings, and the frolics and festivities of the alehouse, which he treated with a characteristic expression of humorous drollery, which requites us for the vulgarity of the subjects. He sometimes painted conversations and domestic assemblies, which he generally accompanied with some facetious trait of wit or humour, which is admirably managed. Some of his pictures of that description

are little inferior in delicacy of execution to the charming productions of Gabriel Metzu. His compositions are ingenious and interesting, his design is correct and spirited, his colouring chaste and clear, and his pencil free and decided. Perhaps no painter of his country has equalled him in the air of truth and nature which he gave to the expression and character of his figures. The works of John Steen were for some time little known or valued, except in Holland. But they are now generally held in high estimation, and are deservedly placed in the choicest collections. He died in 1689, aged 53.

STEEN, Francis vander. A Flemish painter and engraver, born at Antwerp about the year 1604. Little is known of his works as a painter, but he distinguished himself by the plates he engraved for the collection of prints known by the name of Tenier's Gallery. He was much employed by the Archduke Leopold, who assigned him a pension. Among others, we have the following prints by him:

PORTRAITS.

Cornelius Cort, Engraver, of Antwerp.
Theodore Coornhaert, Engraver, of Amsterdam.
Andrew del Vaulx, Professor of the University of Louvain.

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Titian.*
The Holy Family, called *La Madonna del Sacco; after A. del Sarto.*
Michael Angelo's Dream; *after M. Angelo.*
Soldiers playing at Cards; *after Manfredi.*
The Martyrdom of the Eleven Thousand Virgins; from a drawing by *Van Hoy,* after the picture by *Albert Durer,* in the imperial collection.
Silenus drunk, supported by Satyrs and Bacchante; *after Vandyck.*
Cupid making his bow; *after Coreggio.*
Jupiter and Io; *after the same.*
Ganymede; *after the same.*

The three last prints, which are scarce, are from designs by *Van Hoy,* after the pictures in the gallery at Vienna. He also engraved from Teniers, and other masters.

STEENWYCK, Henry, the Elder. This painter was born at Steenwyck in 1550. He was a scholar of John de Vries, an artist of some reputation, who excelled in perspective and architectural views. Steenwyck painted similar subjects, in which he not only surpassed his instructor, but in neatness and accuracy he has scarcely been equalled by any artist who has succeeded him. His pictures represent the interiors of churches and gothic temples, designed with surprising accuracy and precision. He frequently represented these superb edifices by torch-light, and by a judicious management of the chiaroscuro, gave a mysterious grandeur to the effect, which is extremely picturesque and interesting. The pictures of the elder Steenwyck are usually decorated with figures by Franck. He died in 1603, aged 53.

STEENWYCK, Henry, the Younger. He was the son of the foregoing artist, born at Antwerp in 1589, and was instructed by his father. His pictures, like those of the elder Steenwyck, represent the insides of temples, churches, and other gothic edifices,

which he usually designed on a larger scale than those of his father. He lived in habits of intimacy with Vandyck, who painted a fine portrait of him, among the distinguished artists of his country, of which we have a print by Pontius. His talents were recommended by Vandyck to the notice of Charles I. who invited him to England, where he resided several years, and died in London, but the time of his death is not mentioned. In the catalogue of King James are found ten of the principal works of Steenwyck. The pictures he painted previous to his coming to England, are embellished with figures by John Breughel, Theodore van Thulden, and others.

STEENWYCK, Nicholas. According to Descamps, this painter was born at Breda in 1640. He excelled in painting vases, musical instruments, books, and other inanimate objects, which he grouped in a pleasing manner, and represented with great truth and precision.

STEFANESCHI, Giovanni Batista. According to Baldinucci, this artist was born at Ronta, in the Florentine state, in 1582. He was a monk, and is generally called l'Eremita di Monte Senario. He was instructed in design by Andrea Comodi, and chiefly excelled in copying, in miniature, the works of the most eminent Italian painters, in which he was much employed by Ferdinand II. Grand Duke of Tuscany. He died in 1651, aged 77.

STEFANI, Tommaso de. Dominici, in his Lives of the Neapolitan Painters, attempts to prove, that the art was practised at Naples by this master, before the time of Cimabué, and that it had, at that early period, reached a more improved state at Naples than it had at Florence. Whatever may be allowed for the partiality with which the Italian writers speak of their particular countrymen, Dominici appears to have established the authenticity of his statement, by the indisputable authorities he produces in his Proemio. According to that author, this venerable artist was born at Naples, about the year 1230. He formed himself by the remnants of Grecian art, which had been preserved in the temples and public edifices at Naples, and had painted several pictures for the churches of S. Francesco and S. Maria delle Grazie, previous to the year 1260, at which time he was employed by the Archbishop of Naples to ornament the chapel of his palace. Several other works by him are particularly described by Dominici. He died in 1310, aged about 80. He had a brother, Pietro de Stefani, who also was a painter, but was more celebrated as a sculptor.

STEFANI, Benedetto. The name of this artist is affixed to a print representing the Battle of the Lapithæ, copied from Marc Antonio. The style of engraving resembles that of Æneas Vico.

STEFANINI, Giovanni. This artist was a native of Florence, and flourished about the year 1760. We have by him an etching representing the Purification of the Virgin, after *Bartholomew Sprangher.*

STEFANO, called Il Fiorentino. This old Florentine painter was the grandson and the disciple of Giotto. He was born at Florence in 1301, and, according to Vasari, greatly excelled his instructor in every department of the art. The rules of perspective were little known at the early period at which he lived, and he has the credit of establishing

them on more regular principles. If he was less successful in his endeavours to vanquish the difficulty of foreshortening, he has at least the credit of being the first artist who attempted it, and succeeded, better than any of his contemporaries, in giving expression to the airs of his heads, and a less gothic turn to the attitudes of his figures. His works in the churches at Rome and Florence have perished, and Lanzi mentions, as the only vestige remaining of his productions, a picture of the Virgin and infant Christ, in the Campo Santo, at Pisa. He died in 1350, aged 49.

STEFANO, Tommaso. According to Baldinucci, he was the son and disciple of the foregoing artist, born at Florence in 1324. He attached himself more to the style of Giotto than that of his father, and followed the manner of that master with such exactness, that he acquired the appellation of Il Giottino. Such are his frescoes at Assisi, and his picture of the dead Christ, with the Virgin and St. John, in the church of S. Remigio at Florence. He died at Florence, in the prime of life, in 1356, aged 32.

STEFANONE, Maestro. According to Dominici, this painter was born at Naples about the year 1325, and was a disciple of Gennaro di Cola. In conjunction with that master, he painted some fresco works in the church of S. Restituta, at Naples. In the church of S. Maria della Pietá, there were several of his works, both in fresco and in oil, the former have almost entirely perished, but the latter have resisted the ravages of time, particularly the picture at the great altar, representing the Virgin Mary and Magdalen weeping over the dead Christ, which is still well preserved. This is another proof that the practice of painting in oil was known long before the pretended discovery by Van Eyck, in the year 1410. He died in 1390, aged about 65.

STEFANONI, Pietro. An Italian engraver, by whom we have a set of forty etchings, from the designs of the *Caracci*, intended as a drawing-book. He usually marked his plates with the initials P. S. F.

STEFANONI. Giacomo Antonio. This artist was a native of Bologna, and flourished about the year 1630. He is said to have been a painter as well as an engraver. We have, among others, the following etchings by him:

The Virgin, with the infant Christ, St. John, and two angels; *after Lod. Caracci.*
The Holy Family, with St. John; *after An. Caracci.* 1632.
Another Holy Family, with St. John presenting cherries; *after the same.*
The Virgin and infant Christ, with St. John; *after Agos. Caracci.*
The Murder of the Innocents; *after Guido.*
The Martyrdom of St. Ursula; *after L. Passinelli.*

STEIDNER, D. This artist is noticed by Mr. Strutt as the engraver of a variety of devout subjects.

STELLA, James. An eminent French painter, born at Lyons in 1596. He was the son of Francis Stella, an artist, originally of Flanders, who had settled at Lyons on his return from Italy. His father taught him the rudiments of design, but he was deprived of his instruction when he was only nine years old. He had, however, at that early age, made such progress in design, that he found himself sufficiently advanced, to be able to con-

tinue his studies without the direction of another master. When he had reached his twentieth year he travelled to Italy, and passing through Florence, on his way to Rome, he was employed by Cosmo de Medici to assist in the decorations preparing for the solemnization of the marriage of his son Ferdinand II. He also painted several pictures for the Grand Duke, who assigned him apartments in his palace, with a pension equal to that of Callot, who was at that time in his service. After a residence of seven years at Florence, where he left many proofs of his ability in painting and engraving, he proceeded to Rome in 1623. His studies in that capital were pursued with unremitting assiduity, particularly from the antique and the works of Raffaelle, which he contemplated in the society of Nicollo Poussin, with whom he contracted an intimate acquaintance, and the conversation and advice of that learned artist contributed, in no small degree, to the formation of that correct style for which he is distinguished.

The works of Stella were held in considerable estimation at Rome, where he resided eleven years. In 1634 he returned to France, where his talents recommended him to the favour of Cardinal de Richelieu, under whose patronage he was appointed painter to the king, with a pension, and was presented with the order of St. Michael. His principal works at Paris are the Baptism of Christ by St. John, in the church of St. Germain le Vieux; the Annunciation, in the chapel of the Nuns of the Assumption; and Christ with the Woman of Samaria, at the Carmelites. Stella was more successful in his easel pictures than his large works. His compositions are graceful and decorous, though cold and inanimate, and his design rigidly correct; but we look in vain for the sentiment and expression which characterise the admirable productions of Poussin. He died at Paris in 1647, aged 51. We have some etchings by Stella, among which are the following:

The taking down from the Cross; marked with a star.
The Ceremony of doing Homage to the Grand Duke of Tuscany on St. John's Day. 1621.

STELLA, Francis. He was the younger brother of James Stella, born at Lyons in 1601, and was instructed in the art by his brother, who he accompanied to Italy. He painted history, but never arrived at much eminence, and was very inferior to his instructor in every respect. There are some pictures by him in the churches at Paris, among which is an altar-piece, representing the dead Christ, with the Virgin Mary and St. John, at the Augustines. He died at Paris in 1661, aged 60.

STELLA, Anthony Bousonnet. This artist was the nephew of James Stella, born at Lyons in 1630. He was instructed by his uncle in the rudiments of design, and is said to have been a reputable painter, and a member of the Royal Academy at Paris, where he died in 1682, aged 52. We have a few etchings by him, among which is the following:

Moses defending the Daughters of Jethro; *after Poussin.*

STELLA, Claudine Bousonnet. This ingenious lady was the niece of James Stella, born at Lyons in 1636. She learned the principles of design from her uncle, but applied herself to engraving, in which she greatly distinguished herself. Her plates are chiefly after the pictures of James Stella and Nicholas Poussin; and perhaps no artist has been so successful in their engravings after the latter painter, in which she has greatly sur-

passed John Pesne. Her design is correct, and the characters of the heads are admirably expressed. The following are her most esteemed prints:

A set of seventeen plates of pastoral subjects, including the title; *after James Stella.*
Fifty-plates of the Sports of Children, and rural subjects; *after the same.*
The Marriage of St. Catherine; *after the same.*
Moses found in the Bulrushes; in two plates; *after N. Poussin.*
Moses striking the Rock; *after the same;* very fine.
The Crucifixion, called the great Calvary; *after the same*; very fine.
St. Peter and St. John curing the lame Man; *after the same.*
The Holy Family, with St. Elizabeth and St. John; *after the same.*
Another Holy Family, with children bringing flowers; *after the same.*

STELLA, Antoinette Bousonnet. This lady was the sister of Claudine Bousonnet Stella, born at Lyons about the year 1637, and had also the advantage of her uncle's instruction in design. Although she was not equal to her sister in the use of the graver, her prints possess considerable merit. Her drawing is generally correct and full of taste. We have, among others, the following prints by her:

Romulus and Remus suckled by a Wolf; *after Ant. Bousonnet Stella.*
The Entry of the Emperor Sigismond; *after Giulio Romano.*

STELZER, Jacob. A German engraver, who flourished about the year 1720. He engraved part of the plates for the collection of prints from the antique marbles preserved in the gallery of Dresden, published in 1733.

STEMPSIUS. See Sempelius.

STENT, Peter. He resided in London, and carried on a considerable business as a print-seller. It is supposed that he occasionally engraved. A portrait of Andrew Willet, with six Latin verses, and marked with the initials P. S. is generally attributed to him.

STERN, Ignazio. This painter was a native of Bavaria, born about the year 1698. He went, early in his life, to Bologna, where he entered the school of Carlo Cignani. He painted several pictures for the different churches in Lombardy, which possess considerable merit. At Piacenza, in the church of the Nunziata, is an altar-piece representing the Annunciation, which Lanzi describes as a graceful and elegant composition. He resided several years at Rome, where he was much employed for the public edifices and the private collections. In the Basilica of St. John of Lateran, there is a picture by Stern of the Assumption; and he painted some frescoes in the sacristy of S. Paolino. His talents were not confined to historical subjects. He also painted concerts, conversations, and what are called by the Italians Bambocciate, which were much admired. He died in 1746, aged 48.

STETTLER, William. This artist was a native of Berne, and, according to Fuessli, in his Lives of the Swiss Artists, was first a scholar of Felix Meyer, at Zuric, and was afterwards instructed in miniature painting, at Paris, by Joseph Werner. His talents were

not confined to miniature, but he was much employed in designing historical and other subjects for the publishers. He accompanied Charles Patin in his travels through Holland and Italy, and made the greater part of the designs for the plates in his publications on medals and antiquities. He died in 1708.

STEVENS, JOHN, or STEPHANUS. A German engraver, who flourished at Strasburg about the year 1585. His plates are chiefly slight etchings, executed almost entirely with dots; and are frequently little more than outlines. They are from his own designs, and prove him to have been a man of genius. He generally marked his plates with the initials I. and S. with the date.

STEVENS, PETER. This artist was a native of Mechlin, and is mentioned as an engraver of portraits, among which is that of Frederick, King of Prussia; *after de Plasse.*

STEVERS. See STAEVARTS.

STEUDENER, M. G. We have by this artist some slight etchings, representing the Loves of the Gods, and other mythological subjects, from his own designs. They are not very creditable to his talents.

STIMMER, TOBIAS. This artist was born at Schaffhausen in 1544. It is not mentioned under whom he studied, but he had acquired some celebrity by decorating the façades of the principal mansions of his native town, at Frankfort and Strasbourg, with historical subjects painted in fresco, when he was invited to the court of the Marquis of Baden, to paint a series of the portraits of his ancestors, which he is said by Huber to have executed in a great style. His frescoes have unfortunately perished; but we may judge of his ability in composition and design, by the wooden cuts, which remain, executed from his works. Tobias Stimmer also engraved on wood, and in conjunction with his brother, John Christopher Stimmer, executed part of the cuts for the Bible published at Basle in 1586, by Thomas Guarin, entitled, *Novæ Tobiæ Stimmeri sacrorum Bibliorum figuræ versibus Latinis et Germanicis expositæ.* The compositions of these prints, which are small, are by Tobias Stimmer; and it is no mean proof of their merit, that Rubens declared he had studied them with attention, and had derived much instruction from them. He usually marked his prints with a monogram, composed of a T. and an S. thus, .

STIMMER, JOHN CHRISTOPHER. He was the younger brother of Tobias Stimmer, born at Schaffhausen in 1552, and is said to have been instructed in design by his brother. He distinguished himself as an eminent engraver on wood, and executed in a neat style several cuts from the designs of Tobias, which possess considerable merit. He marked his prints with a monogram composed of the letters C. S. T. M, thus, . Besides the cuts in the Bible, mentioned in the preceding article, we have the following prints by him:

A set of cuts for the New Testament, printed at Strasburg in 1588.
A set of prints of learned persons and theologians of Germany; published by Bernard Jobio, at Strasburg, in 1587.
A set of Emblems, entitled, *Icones Affabræ*, published by B. Jobio, at Strasburg, in 1591.

STOCCADE, Nicholas de Helt. This painter was born at Nimeguen in 1614, and was a scholar of Martin Ryckaert, whose daughter he married. His first pursuit was landscape painting, which he practised for some time, in the style of his instructor, but his genius leading him more to the design of the figure, he applied himself with great assiduity to historical painting, in which he had acquired some celebrity, when he determined to visit Italy in search of improvement, and passed several years at Rome. His studies in that capital were pursued with unremitting application, and his talents soon recommended him to public attention. He was employed in painting some pictures for the palaces and private collections, particularly for Christina, Queen of Sweden. After a residence of eight years at Rome, he went to Venice, and improved his style of colouring, by studying the works of the best masters of the Venetian school. He visited Paris in his return to Holland, where he met with such distinguished encouragement, that he was induced to establish himself for some time in that city, where he was much employed, and was appointed one of the painters to the King. He did not long survive his return to his native country, but the time of his death is not ascertained. His compositions evince a ready and fertile invention, and his design bears the character of the Roman school, from which he had principally formed his style. He was also distinguished as a portrait painter.

STOCK, Ignatius Vander. A Dutch painter and engraver, who flourished about the year 1620. As far as can be judged from his etchings, after his own designs, he was a landscape painter of considerable ability. We have several plates by him, executed in a slight but spirited style, some of which are from the designs of *Fouquieres,* and others after compositions of his own.

STOCK, Andrew. This artist was a native of Holland, but resided chiefly at Antwerp, where he flourished about the year 1625. He is supposed to have been a pupil of James de Gheyn the elder, from the similarity which appears in their style. He engraved several of the plates for the *Academie de L'Espée,* published at Antwerp, by Thibeau; which he inscribed *Andreas Stokius Hagæ Comitis sculp.* We have also by him the following prints.

PORTRAITS.

Albert Durer, *Effigies Alberti Dureri. And. Stock, sc.* 1629.
Hans Holbein; *Effigies Holbeini, Pictoris celeberrimi. se ipse pinx. And. Stock, fecit.*
Lucas of Leyden; *from a picture by himself.*
Peter Sneyers, Painter; *after A. Vandyck.*

SUBJECTS.

The Sacrifice of Abraham; *after Rubens.*
Twelve plates of the Months in the Year; *after Wildens.*
A set of eight Landscapes; *after Paul Brill.*

STOCK, H. The name of this artist is affixed to a portrait of Robert Cecil, Earl of Salisbury.

STOER, Lawrence. This artist was a native of Augbourg, and flourished about the year 1567. He is mentioned by Professor Christ as a painter, and an engraver on wood, and is said to have executed several wooden cuts, which he marked with the cipher $\mathfrak{L}$.

STOLKER, J. A Dutch engraver in mezzotinto, by whom we have some portraits, among which is that of Jacques de Masscher, painter; *after J. Ravestein.*

STONE, Henry. This artist was the son of Nicholas Stone, a statuary and architect, who was master mason to James I. He is usually called Old Stone, probably to distinguish him from his younger brother John. Henry Stone is principally known as a painter, by his excellent copies from the portraits of Vandyck and the Italian masters. By his epitaph, which is preserved in the Anecdotes, it appears that he passed several years in Holland, France, and Italy, and died in London in 1653.

STONE, John. He was the brother of Henry Stone, and followed the profession of his father as a statuary. He also occasionally copied some of the most esteemed pictures of the old masters, in which he was not unsuccessful. Thomas Cross is said to have instructed him in the art of engraving, though he did not much attend to it. He designed and engraved one of the plates for Dugdale's History of Warwickshire. John Stone died soon after the Restoration.

STOOP, Dirk, or Theodore. This eminent artist has escaped the notice of the biographers of the painters, and is only briefly mentioned as the engraver of a few plates. He was a native of Holland, and was born about the year 1610. A contemporary of Peter de Laer, called Bamboccio, he adopted a similar style, and his best works are in no way inferior to those of that celebrated painter. His pictures represent hunters and sportsmen on horseback, the halts of travellers, farriers' shops, and similar subjects, which are composed and designed with a spirit and taste, which has scarcely been surpassed by Philip Wowermans, for whose works the pictures of Stoop have not unfrequently been mistaken. We have by this able artist a set of twelve admirable etchings, which, for picturesque effect and masterly execution, are equal to the most admired productions of the point.

STOOP, Peter, sometimes called Roderigo. He is generally supposed to have been the younger brother of the preceding artist, born in Holland about the year 1612. He painted battles, huntings, and sea-ports, with considerable success, and went, when he was young, to Portugal, and settled at Lisbon, where he adopted the name of Roderigo, and placed the letter R. on his plates. He came to England in the retinue of Queen Catherine, and resided in this country till his death, which happened about the year 1686. We have several etchings by this artist from his own compositions, and other masters, which are executed in a spirited and masterly style. Among others, are the following:

Eight Views of Lisbon; dedicated to Queen Catherine.

A set of eight plates, representing the Procession of Queen Catherine from Portsmouth to Hampton Court. 1662.

He also executed the plates for Ogilby's Æsop; after the designs of *Barlow.*

STOOPENDAAL, B. Mr. Strutt calls this artist Daniel, and appears to have been led into the error by Basan. The prints which bear his name are inscribed, *B. Stoopendaal, fec.* He was a native of Holland, and flourished about the year 1710. In his best plates

he appears to have imitated the style of Cornelius Visscher, though not always very successfully. We have, among others, the following prints by him:

A set of twelve Plates of figures and animals; dated 1651. The first impressions are before they were numbered.
Sixty Views in Holland, entitled, *Les Delices du Diemer Meer*; engraved *from his own designs.*
A set of twenty-four Views near the Hague.
Four plates representing the Departure of King William from Holland for England, his Arrival, his Meeting the Parliament, and his Coronation; inscribed, *B. Stoopendaal, fec.*
The Robbers; *after Bamboccio; B. Stoopendaal, sc.*
The Attack of a Military Convoy; *after the same; the same mark.*
A Lime-kiln; *after the same.*

The last three plates are very finely copied from the prints by Visscher. He also engraved the plates for Clarke's edition of Cesar's Commentaries, published in 1712.

STORER, Christopher. This artist was born at Constance in 1611. He travelled to Italy when he was young, and studied at Milan under Ercole Procaccini. Lanzi mentions him as a respectable painter of history. We have some etchings by him of historical subjects from his own compositions. He died at Milan in 1671, aged 60.

STORK, Abraham. This painter was born at Amsterdam in 1650. It is not known by whom he was instructed, but he proved one of the eminent painters of marines and sea-pieces of the Dutch school. His pictures usually represent views of the Y, or the Amstel, near Amsterdam, with a variety of shipping and boats, and a number of small figures, correctly drawn, and touched with great neatness and spirit. He also painted tempests and storms at sea, which he represented with a truth and fidelity little inferior to the admired productions of Backhuysen or Vandervelde. The pictures of Stork are ingeniously grouped, and the vessels, and their rigging, are drawn with precision and accuracy. His colouring is clear and transparent, and his skies and water are light and floating. In the collection of Mr. Bisschop, at Rotterdam, was one of his most capital performances, representing the arrival of the Duke of Marlborough at Amsterdam, with a public procession of ships, barges, and yachts, decorated with flags, full of figures, habited in their different costumes; the composition was arranged with great ingenuity, and without the appearance of confusion, though the objects were so numerous. He died at Amsterdam in 1708, aged 58.

STOSS, Francis. This very ancient engraver was a native of Germany, and is supposed to have flourished as early as the year 1460. Mr. Strutt believes him to have practised engraving prior to either Martin Schoen or Israel van Mechelm, and gives it as his opinion, that he was the tutor of Martin Schoen, from the resemblance which appears in their style, though it was greatly improved by Martin. He is said to have engraved a set of small plates, representing the Life and Passion of Christ, which were copied by Schoen. His prints are marked with an F. and an S. with a cross, thus, F+S.

STRADA, Vespasiano. According to Baglione, this artist was of Spanish parentage, but was a native of Rome. It is not mentioned under whom he studied, but he probably learned the rudiments of the art from his father, who was an obscure painter. He worked chiefly in fresco, and had embellished the churches and public edifices at Rome

with several of his historical paintings, when his promising career was interrupted in the prime of life. The following are amongst his most considerable works. In the cloister of the monastery of S. Onofrio, are different subjects from the life of that saint; in the church of S. Maria Maddalena al Corso, the Visitation of the Virgin Mary to St. Elizabeth, and the Adoration of the Shepherds. He died at Rome, at the age of thirty-six years, in the pontificate of Paul V. We have several etchings by this artist from his own compositions, which prove him to have been a man of considerable genius. They are executed in a slight hasty style, but they discover the hand of the master. He usually marked his plates with the initials V. S. F. or V. S. I. F, and sometimes VES. ST, I. FE. We have, among others, the following prints by him:

Christ shewn to the Jews.
Christ crowned with Thorns.
The Holy Family, with St. John.
The Virgin, supported by two Angels.
The Marriage of St. Catherine.
The Virgin and infant Christ.

STRADA, or STRADANUS, JOHN. This painter was born at Bruges in 1536, and was first instructed by his father, who was an artist of little celebrity. He afterwards studied under Peter Aertsen, until he found himself sufficiently advanced to undertake a journey to Italy. He studied at Rome the antique, and the works of Raffaelle and Michael Angelo, and attached himself to Francesco Rossi, called Salviati, whose style he in some measure adopted. In conjunction with that painter and Daniello da Volterra, he was employed in the decorations of the pontifical palace of Belvedere, where he acquired considerable reputation. He was invited to Naples by Don John of Austria, to represent his military achievements, in which he acquitted himself in a manner worthy of the ablest artists of his time. Vasari engaged him to visit Florence, where he was employed, conjointly with that painter, in several considerable works for the ducal palace, and the churches and other public edifices. In the church of the Nunziata, at Florence, is one of his most celebrated works, representing the Crucifixion, with the Virgin Mary, Mary Magdalen, and St. John, with a great number of figures. In S. Croce is a fine picture of the Ascension; and in S. Maria Nuova, the Baptism of Christ by St. John. In the chapel of the Palazzo Pitti are two small altar-pieces by him, representing the Nativity and the Adoration of the Magi, which are much admired. The talents of this artist were not confined to historical subjects; he was not less successful in painting huntings, processions, and battles. Stradanus possessed a fertile invention, and a constant practice had given him uncommon facility of execution, both in oil and in fresco. His design was usually correct, though occasionally heavy and mannered, and his colouring was vigorous and effective. He was a member of the Academy at Florence, where he died in 1604, aged 68.

STRAETEN, HENRY VANDER. This artist was a native of Holland, born about the year 1665. It does not appear that he had any other means of improvement than his studies after nature, and without the help of a master he reached an eminent rank in the art as a landscape painter. He visited England about the year 1690, where he met with great encouragement, and his gain was considerable, which he squandered away as fast as he

acquired it. The noble author of the Anecdotes records the following instance of his eccentricity and dissipation. "One day sitting down to paint, he could do nothing to please himself. He made a new attempt with no better success. Throwing down his pencils, he stretched himself out to sleep, when thrusting his hand inadvertently into his pocket he found a shilling; swearing an oath, he said, 'It is always thus when I have any money—get thee gone,' continued he, throwing the shilling out of the window, and returning to his work, produced one of his best pictures. This story he related to the gentleman who purchased the picture." The pictures of Vander Straeten resemble those of Ruysdael and Hobbima; and some of his productions, soon after his arrival in this country, are not very inferior to the works of those admired masters. Towards the latter part of his life, his expensive and profligate habits reduced him to the necessity of dispatch, and his last pictures are the mere shadows of his former ability.

STRANGE, Sir Robert. This distinguished engraver was born in one of the Orkney Isles, in 1721. He was descended from a younger son of the family of the Stranges of Balcasky, in the county of Fife, who settled in Orkney at the time of the Reformation. He was originally intended for the law, but some drawings and unfinished sketches, which he had produced without the help of an instructor, having been shown to Mr. Cooper, a drawing master at Edinburgh, they were so highly approved by him, that he proposed that the young man should be placed under his tuition. The proposal being entirely agreeable to his own inclinations, was immediately adopted. He had made considerable progress under that master's instruction, when a fatal interruption to the arts took place in Scotland, by the unfortunate civil war which broke out on the arrival of the young Chevalier. As soon as tranquillity was restored, Mr. Strange came to London, and soon afterwards formed the project of visiting Paris, for improvement in the art of engraving, which he had begun to practise with success. On his way to the capital of France, he made some stay at Rouen, where he frequented the Academy, and obtained an honorary prize for design, though his competitors were numerous. On his arrival at Paris he became a pupil of Le Bas, from whom he learned the use of what is called the dry point, which he afterwards improved, and used with such success in his engravings.

In 1751 he returned to London, at a period when historical engraving had made little progress in England, and he devoted himself to that arduous and difficult branch of the art, of which he may be justly considered as the father in this country. In 1761 Mr. Strange gratified a wish he had long entertained of visiting Italy, for the purpose of making designs from the most celebrated pictures of the distinguished masters of the different schools, from which he purposed engraving plates, some of which he executed abroad, and others after his return to London. In his tour he was every where favoured with the most flattering marks of attention and respect. He was made a member of the academies of Rome, Florence, Bologna, Parma, and Paris.

In 1787 Mr. Strange received the honour of knighthood, but did not long survive that mark of distinction, and died in 1792, aged 71. The works of Sir Robert Strange consist of about fifty plates, engraved from the most eminent painters of the different schools of Italy, distinguished by a bold and intelligent execution, exhibiting an admirable union of the point with the graver, and producing a vigorous and harmonious effect. The following are among his most admired prints:

PORTRAITS.

Charles I.; whole-length; *after Vandyck.* 1770.
Charles I. with a page, and his equerry holding his horse; *after the same.* 1782.
Henrietta Maria, Queen of Charles I. with the Prince of Wales and Duke of York; *after the same.* 1784.
The Children of Charles I.; *after the same.* 1758.
A Bust of Raffaelle; *after a picture by himself*; inscribed, *Ille hic est Raphael, &c.* 1787.
A Portrait of himself; *from a design by J. B. Greuze.*

SUBJECTS AFTER VARIOUS MASTERS.

St. Cecilia; after the picture by *Raffaelle;* formerly in the church of S. Giovanni, at Bologna, now in the French Museum. 1771.
The Virgin and infant Christ, with Mary Magdalen, St. Jerome and two Angels; after the famous picture by *Coreggio,* formerly at the academy at Parma; now in the gallery of the Louvre. 1768.
Venus reclining; after the picture by *Titian;* in the Florentine Gallery.
Danae; *after the same;* from the picture belonging to the King of Naples. 1768.
Venus and Adonis; *after the same;* from a picture in the same collection; 1762.
Mary Magdalen, penitent; *after Guido.* 1762.
The Death of Cleopatra; *after the same.* 1777.
Fortune flying over a Globe; *after the same.* 1778.
Venus attired by the Graces; *after the same.* 1759.
The Chastity of Joseph; *after the same.* 1769.
The Virgin, with a choir of Angels; *Te Deum laudamus; after C. Maratti.*
The Virgin, with St. Catherine and Angels, contemplating the infant Jesus sleeping; *Parce somnum rumpere; after the same.*
Christ appearing to the Virgin after his Resurrection; *after Guercino.* 1773.
Abraham sending away Hagar; *after the same.* 1763.
Esther before Ahasuerus; *after the same.* 1767.
The Death of Dido; *after the same.* 1776.
Belisarius; *after Sal. Rosa.* 1757.
Romulus and Remus; *after P. da Cortona.*
Cæsar repudiating Pompeia; *after the same.*
Sappho consecrating her Lyre to Apollo; *after C. Dolci.* 1787.
The Martyrdom of St. Agnes; *after Domenichino.* 1759.
The Choice of Herculus; *after N. Poussin.*
The Return from Market; *after Ph. Wowermans.* One of the first plates he published, engraved at Paris in 1750.

STREATER, Robert. An English painter, born in London in 1624, and was a scholar of du Moulin. He did not confine himself to any particular branch of art, but painted history, portraits, landscape, architecture and still-life. At the Restoration, he was appointed serjeant-painter to Charles II. His principal works were, the theatre at Oxford; some ceilings at Whitehall, which have perished; the Battle of the Giants, at Sir Robert Clayton's; and the pictures of Moses and Aaron, in the church of St. Michael's, Cornhill. He died in 1680, aged 56. He occasionally amused himself with the point, but his etchings are very indifferent. The following are by him:

The Battle of Naseby; a large print on two sheets.
Some Architectural plates; *after J. Dinante, &c.*

STREEK, Jurian van. This artist was born at Amsterdam in 1632. He occasionally painted portraits, but is more known as a painter of dead game, musical instruments, books, vases, and other inanimate objects, which he designed correctly, and finished with uncommon neatness. He composed those subjects in a pleasing manner, and introduced an effect of light and shadow, which is extremely picturesque. He died in 1678 aged 46.

STREEK, Henry van. He was the son of the preceding artist, born at Amsterdam in 1659, and received his first instruction from his father, but was afterwards a scholar of Emanuel de Wit. He was a reputable painter of architectural views, which his perfect acquaintance with perspective enabled him to design with unusual accuracy and precision. His pictures generally represent the interiors of magnificent buildings, churches, temples, and palaces, which were frequently embellished with figures by some other artist. He died in 1713, aged 54.

STRETEN. See Straeten.

STRINGA, Francesco. This painter was born at Modena in 1635, and was a scholar of Lodovico Lana. He improved his style by studying the works of Guercino, and the best pictures which composed the celebrated Galleria Estense, of which he had the direction. He painted several historical subjects for the churches, and the ducal palace at Modena; and there are some of his works in the public edifices at Venice. He died in 1709, aged 74.

STRINGA, Ferdinando. This artist engraved part of the plates for the Antiquities of Herculaneum, published at Naples in 1750.

STROZZI, Bernardo, called Il Cappuccino, and sometimes Il Prete Genoese. This painter must not be confounded with Ippolito Galantini, also called Il Prete Genoese. He was born at Genoa in 1581, and was a disciple of Pietro Sorri. At an early period of his life he became a monk of the order of St. Francis. This retirement did not, however, oblige him to abandon his pursuits as an artist, and he distinguished himself as a reputable painter of history. Of his fresco works at Genoa, the most considerable is his representation of Paradise, in the church of S. Domenico, a copious and ingenious composition, and coloured with a vigour approaching to oil. At Novi and Voltri, are several altar-pieces by him. He was however more occupied for private collections and galleries than for the churches. In the Palazzo Brignole is a picture by this painter representing the Incredulity of St. Thomas; it is in an apartment amidst the works of the most distinguished colourists, which appear languid, and subdued by its superior vigour and brilliancy. His design is not sufficiently correct, and his forms are neither select nor beautiful; but the heads of his old men exhibit a grand and impressive character, and are painted with spirit and energy. He died in 1644, aged 63.

STRUDEL, Peter. This artist was a native of the Tyrolese, born in 1680. He studied at Venice under Carlo Loti, under whose direction he became a reputable painter of history. He had acquired considerable celebrity on leaving the school of that master, when his talents recommended him to the patronage of the Emperor Leopold, who

invited him to his court, appointed him one of his painters, and was so satisfied with his abilities, that he conferred on him the dignity of a baron. He had embellished several of the churches and public edifices of Germany with his historical pictures, when he died, at Vienna, in 1717, aged 37.

STRUTT, Joseph. An English engraver, and writer on art, born about the year 1745. He engraved a variety of plates in the crayon and dotted manner, which are executed with great neatness and delicacy. We are indebted to Mr. Strutt for a laborious and interesting work, his Biographical Dictionary of Engravers, which he embellished with several plates, engraved by himself. He also published the Antiquities of England, with plates of his own execution. Among others, we have the following prints by him:

The Birth of Venus. 1779.
Pandora presenting the fatal Box to Epimetheus. 1779.
Candaules presenting his Queen to his favourite Gyges; *after Le Sueur*. 1787.

STUBBS, George. This eminent painter of animals was born at Liverpool in 1724. He particularly excelled in the anatomy of the horse, and was much employed in painting the portraits of the most celebrated racers of his time, which he not only designed with correctness, but with a characteristic spirit for which he was particularly distinguished. Though Mr. Stubbs was chiefly engaged in that branch of the art, his talents were capable of higher exertions, as he has proved by his picture of Phaeton with the Horses of the Sun, and his admirable delineation of the tiger. He died in 1806, aged 82. Mr. Stubbs was an associate of the Royal Academy. In 1766 he published a work entitled, *The Anatomy of the Horse*, with plates etched by himself, after his own designs.

STUVEN, Ernest. This artist was born at Hamburg, in 1657, and was instructed in the rudiments of design by an obscure painter, named Hins. In 1675, when he was eighteen years of age, he went to Amsterdam, where he studied some time under John Voorhout, a reputable painter of history and portraits. Finding that the pictures of flowers and fruit by Abraham Mignon, were at that time in the highest estimation, and having himself an inclination for that branch of the art he became his disciple, and though his works are not so exquisitely finished, nor so delicately coloured as those of his instructor, they entitle him to a respectable rank among the flower painters of his country. He died in 1712, aged 57.

SUARDI, Bartolommeo, called Bramantino. He was a native of Milan, and flourished about the year 1520. He acquired the name of Bramantino from his having been a favourite disciple of Bramante Lazzari. Like his celebrated instructor, he distinguished himself both as an architect and a painter. He accompanied Bramante to Rome, where he improved his style of design, and acquired a chaster tone of colouring, and a broader cast of his drapery. Lanzi notices as some of his principal works a dead Christ, with the Marys, in the church of S. Sepolcro, at Milan; and a picture of the Virgin and Infant, with St. Ambrose and St. Michael, in the Galleria Melzi. In the church of S. Francesco are also some pictures by this master, composed and designed in a style superior to his contemporaries of the Milanese school.

SUAVIUS. See SUTERMAN.

SUBLEYRAS, PETER. A French painter, born at Uséz, in Languedoc, in 1699. He was the son of Matthew Subleyras, an artist of little celebrity, from whom he learned the elements of design. When he was fifteen years of age, he was placed under the tuition of Anthony Rivalz, of Toulouse. On leaving that master he went to Paris, and frequented the Academy, where he obtained the first prize, by a picture representing the Brazen Serpent. He was in consequence sent to Rome, under the pension of the King, where he finished his studies. The mode of living at Rome, and the opportunity of contemplating the interesting objects with which that capital is embellished, had for him such attraction, that he established himself there for the remainder of his life. By the exercise of his estimable talents he acquired such celebrity in that metropolis, where the abilities of foreigners are not distinguished on slight pretensions, that he was engaged to paint an altar-piece for the Basilica of St. Peter, which he lived to see executed in mosaic. It represents St. Basil celebrating Mass before the Emperor Valens, and is engraved by Domenico Cunego. He painted many historical works for the churches at Rome, and other places in Italy, and was also much employed as a portrait-painter. He died at Rome in 1749, aged 50. We have a few etchings by this artist, executed in a spirited and tasteful style, among which are the following:

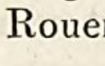
The Brazen Serpent.
The Martyrdom of St. Peter.
Mary Magdalen washing the Feet of Christ.
A set of four Plates from Fontaine's Fables.

SUBTERMANS, or SUSTERMANS, JUSTUS. This painter was born at Antwerp in 1597, and was a scholar of William de Vos. On leaving the school of that master he discovered an unusually promising talent, when he determined to visit Italy in search of improvement. He travelled through Germany to Venice, where he passed some time, and afterwards went to Florence, where his abilities recommended him to the notice of Cosimo II. Grand Duke of Tuscany, who appointed him his painter, in whose service he remained until the death of that prince, and was also favoured with the protection of Cosimo III. Subtermans painted history and portraits, and in the latter is considered little inferior to Vandyck. When that distinguished painter visited Florence, he expressed the greatest admiration of his works, and painted his portrait, of which we have an etching by Vandyck among the eminent artists of the Flemish school. His historical pictures are grandly composed, and his design, refined by his studies in Italy, is elegant and correct. His colouring possesses the clearness and brilliancy of his country, and he was well acquainted with the principles of the chiar-oscuro. One of his most considerable works is in the gallery at Florence, representing the Florentine nobility swearing fealty to Ferdinand II. In this immense composition, he has introduced the portraits of the most distinguished personages of the time. He died in 1681, aged 84.

SUEUR, EUSTACHIUS LE. This distinguished painter of the French school was born at Paris in 1617. He was the son of an obscure sculptor, who, discovering his disposition for painting, placed him under the tuition of Simon Vouet. He was more indebted for the extraordinary reputation he afterwards acquired, to his studies from the antique marbles which had been brought into France, and the pictures of the Roman school, to

which he had access, in the principal collections, than to the precepts of his instructor. His style exhibits little of the character of his country, and the simplicity of his compositions and the purity of his design, procured him the honourable title of the French Raffaelle. In 1640 he was received into the Academy at Paris, and painted for his picture of reception St. Paul casting out a Devil. He was soon afterwards engaged in his celebrated series of twenty-two pictures, representing the life of St. Bruno, formerly in the cloister of the Carthusians, afterwards purchased by the King of France, and now arranged in one of the apartments of the Luxembourg. Of the original beauty of these interesting productions we can only form a very imperfect idea, as they have been so materially damaged, and so injudiciously repaired, that, in the generality of them, little remains but the evanescent traces of their primitive character. A more precise opinion of his powers may be conceived from his fine picture of St. Paul preaching at Ephesus, painted for the church of Notre Dame, now in the gallery of the Louvre, and the Descent from the Cross, formerly in the church of St. Gervais. His compositions are noble and elevated, and there is a *naiveté* in the airs of his heads, and in his attitudes, which is extremely interesting; his draperies are simply and grandly cast, and though his colouring is without vigour or force, it is tender and delicate, and well adapted to the particular character of his works.

The French biographers do not hesitate to compare the talents of Le Sueur with those of Raffaelle; and M. Watelet, certainly the least prejudiced of their critics, elevates his talents to nearly a level with those of the illustrious head of the Roman school. Whatever allowance we may be disposed to make for the pardonable bias of national partiality, it will be readily allowed, that no painter of that school, N. Poussin only excepted, who ought rather to be regarded as a Roman than a Parisian, divested himself so much of the affected and theatrical style, which is the distinguishing characteristic of the artists of his country. This eminent painter died in 1655, aged 38. We have a solitary etching by Le Sueur, representing the Holy Family, half figures.

SUEUR, Peter le, called the elder. A French engraver on wood, born at Rouen in 1636. He was a disciple of du Bellay, and, according to Papillon, greatly surpassed his instructor. Among other prints, he executed a wooden cut, representing Judith, from *Goltzius*, dated 1670. He generally used a monogram composed of a P. an L. and an S. thus, . He died at Rouen in 1716.

SUEUR, Peter le, called the younger. He was the son of the preceding artist, born at Rouen in 1663, and was instructed in the art of design and engraving on wood by his father. His drawing was tolerably correct, and his cuts are executed with great delicacy. He engraved some devout subjects and biblical prints; and Papillon mentions an emblematical subject by him, called *Alpha and Omega*, in which the Christian religion is represented by a naked figure, and Idolatry concealed by a veil. He usually marked his prints with the initials P. L. S.

SUEUR, Vincent le. He was the younger brother of the foregoing engraver, born at Rouen in 1668. After being instructed in the principles of the art by his father, he was sent to Paris where he became a pupil of John Papillon. He distinguished himself as an engraver on wood, and his cuts were esteemed, though not very correct in the design. Papillon mentions as his best print, *the Soldier's Farewell*, engraved in 1702.

He executed several cuts in chiar-oscuro, among which is Mercury and Prometheus, *after P. Farinato.* He marked his prints with the initials V. L. S.

SUEUR, Nicholas le. This artist was the son of Peter Le Sueur, the younger, born at Paris in 1690. He also excelled as an engraver on wood, and was the most eminent of his family. He executed several fine cuts for the Crozat collection, chiefly in chiar-oscuro, which gained him great reputation. He also engraved, in a very tasteful style, the ornaments which embellish the edition of Fontaine's Fables, from the designs of *Bachelier.* Among others we have the following cuts by him, executed for the Crozat collection:

Fishermen drawing their Nets; *after Giulio Romano.*
The Mass; *after Polidoro da Caravaggio.*
The Egyptians overwhelmed in the Red Sea; *after Gio. Fran. Penni,* called *Il Fattore.*
Christ with the Apostles; *after Raffaelle del Colle.*
The Man and the Lion; *after Bal. Peruzzi.*
The Death of St. Francis Xavier; *after Lod. Gimignani.*
The Descent of the Holy Ghost; *after G. B. Lenardi.*
The Annunciation; *after G. M. Morandi.*
The Virgin appearing to St. Philip Neri; *after L. Garzi.*
The Virgin on a Throne, surrounded by Saints; *after P. Pietri.*

SUISSE, Le. An engraver on wood, mentioned by Papillon, who, among other prints, executed a large cut, representing the Turkish Army arranged in order of battle. At the bottom of the print is an eulogium in praise of the artist.

SUIZER, John. By this artist, who flourished about the year 1650, we have some book-plates and portraits, among which is a head of Felix Wyssius, an ecclesiastic, dated 1655.

SULIVAN, Luke. This artist was a native of Ireland, but came to London when he was young, and became a pupil of Thomas Major. He practised miniature painting as well as engraving, and had considerable employment. As an engraver, he was chiefly engaged on plates from the pictures of Hogarth, and sometimes worked conjointly with that artist. Among others, we have the following prints by him:

The infant Moses presented by his mother to the daughter of Pharaoh; *after Hogarth; W. Hogarth, et L. Sulivan, sc.*
Paul before Felix; *after the same; L. Sulivan, sc.* 1752.
The March to Finchley; *after the same.* 1761.
The Temptation of St. Anthony; *after Teniers.*
A set of six Views of Country-seats.

SURCHI, Giovanni Francesco, called Dielai. According to Superbi, this painter was a native of Ferrara, and flourished about the year 1543. He was a disciple of the Dossi, who he assisted in several of their principal works in the palaces of Belriguardo, Giovecca, and Cepario. He painted history with considerable reputation, and distinguished himself also as a painter of grotesque ornaments and landscapes. In the Pitture di Ferrara, by Barotti, are noticed several of the works of this master particularly the

Marriage of St. Catherine, in S. Anna; and the Adoration of the Shepherds, in S. Giovannino.

The style of Surchi resembles that of Dosso Dossi in the graceful air of his figures, and the lively expression of his heads. His colouring is more vigorous, though less harmonious, than that of his instructor. He died in 1590.

SURRUGUE, Louis. A French engraver, born at Paris in 1695. He was instructed in design and engraving by Bernard Picart, whose style he adopted with success, and, like his instructor, united the point with the graver in a very agreeable manner. The effect of his prints is pleasing, and he would have reached an eminent rank among the engravers of his country, if his drawing had been more correct. He was a member of the Academy of Paris, where he died, in 1769, aged 74. We have, among others, the following prints by him:

PORTRAITS.

Louis de Boullongne, Painter to the King; *after Matthieu.*
Joseph Christopher Veirier, Sculptor.

SUBJECTS AFTER VARIOUS MASTERS.

St. Margaret; *after Raffaelle;* for the Crozat collection.
St. Jerome in the Desert; *after Bal. da Siena;* engraved by *N. Chateau,* and finished by *L. Surrugue;* same collection.
Christ curing the ten Leprous Men; *after Girol. Genga;* for the same collection.
Abraham sacrificing Isaac; *after A. del. Sarto.*
The Birth of the Virgin; *after P. da Cortona.*
Abraham sending away Hagar; *after Le Sueur.*
Venus nursing Love; *after Rubens.*
A Flemish Merry-making and the Fortune-teller; two plates; *after Teniers.*

SURRUGUE, Peter Louis. He was the son of Peter Surrugue, born at Paris in 1717, and was taught the art of engraving by his father. His style resembles that of his father, though inferior to him. He engraved several plates of historical subjects and portraits, among which are the following:

PORTRAITS.

René Fremin, Director of the Academy; *after Latour.*
Simon Guillain, Sculptor to the King; *after N. Coypel.*

SUBJECTS AFTER VARIOUS MASTERS.

The Nativity; after the celebrated picture by *Coreggio* in the Dresden Gallery; called *La Notte.*
The Virgin and Infant, accompanied by St. Jerome and two other Saints; *after Guido.*
The Judgment of Paris; *after Henry Goltzius.*

He also engraved after Charles Coypel, Pater, Chardin, Teniers, and other masters.

SUTERMAN, Lambert, or Suavius. It was for some time believed that Lambert Lombard and Lambert Suterman, or Suavius, were one and the same artist. Baron Heineken has, however, satisfactorily proved that Lambert Suterman was a painter and engraver,

and a disciple of Lombard. He was a native of Liege, and flourished about the year 1550. We have several plates by him after Lambert Lombard, as well as from his own designs. They are executed with the graver, in a neat, finished style. He usually signed his prints with the initials L. S. Among others are the following :

SUBJECTS AFTER LAMBERT LOMBARD.

The Resurrection of Lazarus ; *Lambert Lombard, inv. L. S.* 1544.
Christ, with the Disciples at Emaus.
The Entombing of Christ.
St. Peter and St. John healing the Lame Man at the Gate of the Temple.
The taking down from the Cross.

SUBJECTS FROM HIS OWN DESIGNS.

The Twelve Apostles; dated 1545, 1547, and 1548.
The Head of Christ; circular. 1559.
The Head of the Virgin; the same.

Some portraits, among which is that of M. Angelo Buonaroti.

SUYDERHOEF, Jonas. This eminent designer and engraver was born at Leyden about the year 1600. He was instructed in design and engraving by Peter Soutman, whose style he followed, but excelled him in the delicacy and harmony of his execution. Although his plates are finished with uncommon neatness, they produce a vigorous as well as a pleasing effect, and his prints exhibit an unusual intelligence of the chiar-oscuro. He advanced his plates considerably with the point, and finished them with the graver in a very picturesque style. He engraved a variety of subjects after different masters, and a considerable number of portraits, which are admirably executed. His prints are deservedly held in the highest estimation, of which the following are the most esteemed.

PORTRAITS.

The Emperor Maximilian; *after Lucas of Leyden.*
The Empress Maria, his consort; *after the same.*
Maximilian, Archduke of Austria; *after Rubens.*
Philip III. King of Spain; *after the same.*
Albert, Archduke of Austria, Governor of the Netherlands; *after the same.*
Isabella Clara Eugenia, Infanta of Spain, his consort; *after the same.*
Charles I. King of England; *after Vandyck.*
Henrietta Maria, his Queen; *after the same.*
Francis de Moncade, Count d'Ossonne; *after the same.*
John the Bold, Duke of Burgundy; *after P. Soutman.*
Charles the Warlike, Duke of Burgundy; *after the same.*
Aldus Swalmius, the old Man with the beard; *after Rembrandt.*
René Descartes, Astronomer; *after F. Hals.*
Anna Maria Schurmans; *after J. Lievens.*

SUBJECTS AFTER VARIOUS MASTERS.

The Fall of the Angels; *after Rubens.*
The Virgin embracing the infant Jesus; *after the same.*
A Bacchanalian subject; *after the same.*

A Drunken Bacchus, supported by a Satyr and a Moor; *after Rubens.*
The Hunting of the Lion and Tiger; *after the same.*
The Peace of Munster, containing the portraits of the Plenipotentiaries; *after G. Terburg*; one of his finest plates.
Dutch Peasants quarreling; *after the same.*
The Burgomasters of Amsterdam; *after Theod. de Keyser.*
Three old Women regaling; *after Ostade.*
Three Boors, one playing on the violin; *after the same.*
The Tric-trac players; *after the same.*
Dutch Boors fighting with knives; *after the same.*
Dutch Boors dancing, called the Ball; *after the same.*

SWANENBURG, William van. A Dutch engraver, born at Leyden about the year 1581. According to Huber, he was a disciple of John Saenredam. His style of engraving is bold and free, and his prints bear some resemblance to the manner of engraving of Henry Goltzius. He had a great command of the graver, but it is to be regretted that his drawing is not more correct. The following are his most esteemed plates:

PORTRAITS.

Maurice, Prince of Orange Nassau.
Ernest Casimir, Count of Nassau.
John William, Duke of Cleves.
Daniel Heinsius, Historian. 1608.
Abraham Bloemaert, Painter.

SUBJECTS AFTER VARIOUS MASTERS.

Esau selling his Birth-right to Jacob; *after P. Morelsen.*
The Resurrection; *after the same.*
The Adoration of the Shepherds; *after Ab. Bloemaert.*
The six Penitents; *after the same.*
St. Jerome in the Desert; *after the same.*
St. Peter penitent; *after the same.*
Lot and his Daughters; *after Rubens.*
Christ with the Disciples at Emaus; *after the same.*
The Judgment of Paris; *after M. Mirevelt.*
Perseus and Andromeda; *after J. Saenredam.*
A Village Festival; *after D. Vinkenbooms.*
A set of fourteen Plates, entitled, *The Throne of Justice; after Joachim Uytenwael.* 1605, 1606.

SWANEVELT, Herman. According to Huber, this eminent landscape-painter and engraver was born at Woerden in 1620. He is said to have been first a scholar of Gerard Douw, to whose style of painting he for some time applied himself; but his disposition directing him particularly to landscape-painting, he left that master, and travelled to Italy, whilst he was very young. On his arrival at Rome he was indefatigable in his studies. He was frequently seen in the most sequestered places, designing the most interesting views, and the most remarkable vestiges of antiquity in the vicinity of that capital. These studious and solitary promenades procured him the appellation of the Hermit of Italy. In 1640 he became the disciple of Claude Lorraine, whose admirable productions he had long contemplated with wonder and delight. By the assistance of

so able an instructor, and his attentive observance of nature, Swanevelt became one of the most celebrated painters of landscape of his time; and though his scenery is less extensive and select, and his colouring less brilliant and glowing than that of his inimitable preceptor, few artists have surpassed him in the suavity and tenderness of his tints, or the delicate degradation of his aerial perspective. The forms of his trees and rocks are grand and picturesque, and his plants and foliage are touched with characteristic propriety and spirit. His pictures are usually embellished with the choicest reliques of ancient architecture, and decorated with groups of figures and cattle, tastefully composed, and designed with elegance and correctness. The works of this painter are held in the highest estimation in Italy, where he resided nearly the whole of his life, and died at Rome in 1690, aged 70.

We are indebted to Herman Swanevelt for several of the most beautiful etchings which are to be found in the portfolios of the collector. They are executed in a free, masterly, and spirited style, though the point is handled with uncommon neatness and dexterity. They are sufficiently interesting to call for a particular detail of them:

A set of eighteen small oval plates, representing Views in Italy, and rural subjects; entitled, *Variæ campestri fantasiæ a Hermano Swanevelt, invent. et in lucem editæ.*
A set of thirteen Italian Landscapes, including the title; dedicated to Gideon Tallement.
A set of twelve Views in and near Rome; entitled, *Diverses Vues dedans et dehors de Rome, &c.* 1653.
A set of seven Plates of Animals, with landscape backgrounds, and figures.
A set of four Arcadian Landscapes, with Nymphs and Satyrs.
A set of four Landscapes with Biblical subjects.
A set of four Mountainous Landscapes, with different representations of the Flight into Egypt.
A set of four Views of the Appenines, with pastoral subjects.
A set of six grand Landscapes, with the history of Venus and Adonis.
A set of four Landscapes, with different Saints and Mary Magdalen.

SWELINCK, John. A Dutch engraver, who resided at Amsterdam about the year 1620. He engraved a set of emblematical subjects; after *A. V. Venne.* They are executed with the graver in a neat style, resembling that of the Wierixs.

SWERTS, or Sweerts, Michael. A Dutch painter and engraver, who flourished about the year 1655. He etched several plates, chiefly from his own compositions, among which are the following:

PORTRAITS.

John van Bronchhorst, Painter.
Herman Saftleven, Painter.
His own Portrait.

SUBJECTS.

The Dead Christ, supported by the Marys and St. John.
A Man seated in a chair, smoking, and a Boy standing by him.

SWIDDE, William. This artist was a native of Holland, but chiefly resided in Sweden, where he flourished about the year 1690. He engraved several of the plates for a work

entitled, *Suecia Antiqua et Hodierna*, containing views of the principal buildings, &c. in Sweden. We have also by him a set of six landscapes, with figures and cattle, after *Dirk Dalens*. He usually marked his plates with the initials W. S.

SWITZER, Christopher. A German engraver on wood, who resided in England about the year 1614. He was employed by Speed to cut the coins and seals for his History of Great Britain, from the originals in the Cottonian collection. Speed calls him *the most exquisite and curious hand of that age*. In the Harleian Library was a set of wooden cuts, representing the broad seals of England, from the Conquest to James I. inclusive, neatly executed, which Vertue believed to have been cut by Christopher Switzer, and were the originals from which Hollar copied those published by Sandford. He had a son also named Christopher, who also engraved on wood, and whose works are sometimes confounded with those of his father.

SYBRECHT, John. This painter was born at Antwerp in 1625, and was the son of an obscure painter, who taught him the rudiments of design. He afterwards imitated the style of Nicholas Berghem and Karel du Jardin, with unusual success. The Duke of Buckingham returning through Flanders from his embassy to Paris, found Sybrecht at Antwerp, was pleased with his works, invited him to England, and employed him at Cliefden. He painted landscapes and views of the Rhine, and his pictures were held in considerable estimation. His pictures in water-colours are more frequently met with than his oil paintings. He died in 1703, and was buried in St. James's church.

SYDER, Daniel, called Il Cavaliere Danielle. He was born at Vienna in 1647. After being instructed in the principles of design by an artist, who is not mentioned, he went to Venice, where he became a scholar of Carlo Loti, whose style he followed with such success, that before he left his school it was difficult to distinguish the works of the disciple from those of his master. He had painted some pictures for the churches and private collections at Venice, when he determined to visit Rome, to improve his style of design, by studying the antique, and the works of the great painters of the Roman school. The works of Carlo Maratti were at that time in the highest reputation, and he became a student under that eminent painter, of whom he was one of the most favoured and most distinguished disciples.

Desirous of bringing the abilities of his pupil into public notice, Carlo Maratti procured him the commission to paint two pictures for the church of S. Filippo Neri, called La Chiesa Nuova, representing the Last Supper, and the Miracle of the Manna. These works established his reputation, and his talents recommended him to the patronage of the Duke of Savoy, who invited him to his court, appointed him his principal painter, and conferred on him the order of knighthood. Syder painted portraits with not less success than historical subjects. He possessed a fertile invention, and his compositions are copious and ingenious. His figures are designed in the graceful style of Maratti, and his colouring, formed on the principles of the Venetian school, is tender and natural. He died at Rome in 1721, aged 74.

SYLVESTRE. See Silvestre.

SYMPSON. See Simpson.

SYSANG. By this engraver, who flourished about the year 1746, we have several portraits, executed in a neat, clear style, for a work entitled, *Portraits Historiques des Hommes illustres de Danemark,* published in the above year.

SYTICUS. See Sericus.

T

TACCONE, Innocenzio. Innocenzio Taccone, a native of Bologna, was a disciple, and, according to Baglione, a relative of Annibale Caracci. He accompanied that great artist to Rome, where he assisted him in many of his works. In the vault of the church of S. Maria del Popolo, he painted three large frescoes, from the designs of Annibale, representing the Crowning of the Virgin, Christ appearing to St. Peter, and St. Paul taken up into the third heaven. Of his own compositions, the most considerable are some pictures in S. Angelo in Pescheria, in the chapel dedicated to S. Andrea, representing the principal events of the life of that Apostle. He died at Rome, in the prime of life, in the pontificate of Urban VIII.

TAFFI, Andrea. To this ancient master, who was born at Florence as early as the year 1213, the Florentines were indebted for the revival of the art of working in mosaic. Vasari reports, that some Greek painters in Mosaic being employed in ornamenting the church of S. Marco at Venice, he visited that city, with the hope of becoming acquainted with their mystery, and succeeded so well, that one of them, named Apollonius, not only instructed him in the art, but was prevailed on by him to accompany him to Florence, where they executed, in conjunction, some devout subjects in the church of S. Giovanni. He died in 1294, aged 81.

TAGLIASACCHI, Giovanni Batista. This painter was a native of Borgo S. Donnino, near Piacenza, and flourished about the year 1730. He was a scholar of Guiseppe del Sole, and for some time painted history in the style of his master; but acquired a more graceful and elegant design, by studying the works of Coreggio, Parmegiano, and Guido. He had not an opportunity of gratifying his desire of contemplating the works of Raffaelle, as his parents would not permit him to visit Rome. His principal works are at Piacenza; and Lanzi speaks in very favourable terms of a picture by him in the cathedral of that city, representing the Holy Family. He died in 1737.

TALAMI, Orazio. He was born at Reggio in 1625, and was a scholar of Pietro Desani. He afterwards visited Rome, where he passed some time, and applied himself particularly to the study of the works of Annibale Caracci. On his return to his native city, he dis-

tinguished himself as a reputable painter of history and architecture, both in oil and fresco. He died in 1699, aged 74

TALPINO. See SALMEGGIA.

TAMBURINI, GIOVANNI MARIA. This painter was a native of Bologna, and was first a scholar of Pietro Facini, but afterwards studied under Guido Reni. He painted history with considerable reputation, and was employed for several of the churches at Bologna. His most esteemed works are his pictures of S. Antonio di Padona, in the church of La Morte; and the Annunciation, in S. Maria della Vita. He flourished about the year 1640.

TANCREDI, FILIPPO. He was born at Messina in 1655. He studied some time at Naples, and afterwards visited Rome, where he entered the school of Carlo Maratti. In the *Memorie dé Pittori Messinesi,* he is said to have possessed a ready and fertile invention, a tolerably correct design, and an agreeable style of colouring. He resided a great part of his life at Palermo, where he painted the ceiling of the church of the Teatini, and that of Il Gesu Nuovo. He died at Palermo in 1725, aged 70.

TANJÉ, PETER. A Dutch engraver, born at Amsterdam about the year 1700. He was a very industrious artist, and engraved a great number of plates of portraits, and various subjects, as well as vignettes, and other book-plates. The most considerable of his works are five large plates, engraved from the famous paintings on glass in the windows of the church of St. John, at Gouda. He also engraved some plates for the Dresden Gallery. Among others we have the following prints by him:

PORTRAITS.

George II. King of England, &c.; *after Faber.* 1752.
Charles VII. Emperor of Germany; *P. Tanjé, sc.*
Christina, Queen of Sweden; *after S. Bourdon.*
His own Portrait; *after J. M. Quinckhard.*

SUBJECTS AFTER VARIOUS MASTERS, FOR THE DRESDEN GALLERY.

A dead Christ; *after Francesco Salviati.*
The Chastity of Joseph; *after Carlo Cignani.*
Children dancing; *after Albano.*
The Card-players; *after M. Angelo Caravaggio.*
Tarquin and Lucretia; *after Luca Giordano.*

TANZI, ANTONIO. This painter was born at Alagna, near Novara, in 1574. It is not mentioned under whom he studied, but he was a competitor with the Carloni in several public works at Milan, and distinguished himself particularly by a picture he painted of the Battle of Sennacherib, in the church of S. Gaudenzio, at Novara, a composition exhibiting as much vivacity as intelligence. He died in 1644, aged 70.

TARDIEU, NICHOLAS HENRY. An eminent French engraver, born at Paris in 1674. He was first a pupil of P. le Pautre, and was afterwards instructed by John Audran. This

artist may be ranked among the distinguished engravers of his country. His design, though occasionally mannered, is generally correct, and by a judicious union of the point and the graver, he finished his plates in a tasteful and effective style. He was engaged in some of the most important publications of his time, and engraved several plates for the Crozat collection, the Gallery of Versailles, and others. He was received into the Academy at Paris in 1720, and died in that city in 1749, aged 75. The following are among his most esteemed prints:

PORTRAITS.

Louis Anthony, Duke d'Antin; *after Rigaud;* engraved for his reception plate at the Academy, in 1720.
John Soanon, Bishop of Senez; *Nic. Tardieu ad vivum fecit.* 1716.

SUBJECTS AFTER DIFFERENT MASTERS.

Four subjects of Roman History, in the form of friezes; *after Giulio Romano.*
Jupiter and Alcmene; after a cartoon *by the same.*
The Annunciation; *after Carlo Maratti.*
The Holy Family, with Angels presenting Flowers and Fruit; *after Andrea Luigi d'Assisi.*
Adam and Eve; *after Domenichino.*
The Scourging of Christ; *after Le Brun.*
The Crucifixion; *after the same.*
An emblematical Subject, representing the principal qualifications of a perfect Minister, Secrecy, Fortitude, and Prudence; *after Le Sueur.* This print is scarce.
Christ and the Woman of Samaria; *after N. Bertin.*
Christ appearing to Mary Magdalen; *after the same.*
The Martyrdom of St. Peter; *after Seb. Bourdon.*
The Crncifixion; *after Joseph Parrocel.*
The Conception; *after Anthony Coypel.*
Apollo and Daphne; *after the same.*
The Wrath of Achilles; *after the same.*
The Parting of Hector and Andromeca; *after the same.*
Vulcan presenting to Venus the Arms of Æneas; *after the same.*
Venus soliciting Jupiter in favour of Æneas; *after the same.*
Juno directing Æolus to raise a Tempest against the Fleet of Æneas; *after the same.*

The three last prints form part of a set of prints of the History of Æneas, painted in the Palais Royal by *Ant. Coypel.*

TARDIEU, Elizabeth Clara. This lady was the wife of the preceding artist. Her maiden name was Tournay, and, among other prints, she engraved the following:

The Concert; *after J. F. de Troy.*
The Mustard Merchant; *after Charles Hutin.*
Two plates of the charitable Lady and the Chatechist; *after P. Dumesnil.*
The Old Coquet; *after the same.*
The Repose; *after Jeaurat.*

TARDIEU, James Nicholas. He was the son of Nicholas Henry Tardieu, born at Paris in 1718, and was instructed in the art of engraving by his father. In his mode of executing his plates he used the point less, and the graver more than his father; hence his

prints have the appearance of more neatness, though very inferior in spirit and picturesque effect. His plates, however, possess considerable merit. He was also a member of the Academy at Paris. He engraved a considerable number of plates of portraits, and other subjects, among which are the following:

PORTRAITS.

Louis XV.; *after Vanloo.*
His Queen; *after Nattier.*
Maria Henrietta of France; *after the same.*
The Archbishop of Bourdeaux; *after Restout.*
Robert Lorraine, Sculptor to the King; his reception plate at the Academy. **1749.**
Bon Boullogne, Painter to the King; the companion.

SUBJECTS AFTER VARIOUS MASTERS.

Christ appearing to the Virgin; *after Guido.*
Mary Magdalen penitent; *after Paolo Pagani.*
The Pool of Bethesda; *after Restout.*
Diana and Acteon; *after F. Boucher.*
The Miseries of War; *after Teniers.*
A pair of Landscapes; *after Cochin the younger.*

He also engraved some plates for the gallery of Versailles; *after Le Brun.* Louisa Tardieu, his wife, who was the daughter of the celebrated medallist *Du Vivier,* also engraved some plates.

TARDIEU, Peter Francis. This artist was cousin-german to the foregoing engraver, by whom he was instructed in the art. He was born at Paris in 1720, where he engraved several plates, which, though inferior to those of his relatives, are not without merit. Among others, we have the following by him:

The Judgment of Paris; *after Rubens.*
Perseus and Andromeda; *after the same.*

These two pictures were engraved from the pictures in the collection of Count Bruhl. He also engraved several architectural views, *after Panini;* a set of plates for Fontaine's Fables, *after Oudry;* and several plates for Buffon's Natural History. Mary Ann Tardieu, his wife, whose maiden name was Roussellet, was also an engraver. We have by her a print of St. John in the Wilderness, *after Carl. Vanloo.* She also assisted in the plates for Buffon's publication.

TARDIEU, Peter Alexander. A modern French engraver, who was probably of the same family with the preceding artists. He was born at Paris in 1756, and was a pupil of J. G. Wille. We have by him, among other prints, the portrait of Henry IV. of France, *after Porbus,* engraved for the collection of the Palais Royal.

TARICCO, Sebastiano. This painter was born at Cherasco, in the Piedmontese, in 1645. Della Valle asserts, that he studied with Guido and Domenichino in the school of the Caracci; an inaccuracy altogether surprising in an Italian writer on art, as the great founders of that school died many years before he was born. It is probable that

he formed his style by an attentive study of their works, as is apparent in the pictures he painted for the public edifices and private collections at Turin. He died in 1710, aged 65.

TARUFFI, Emilio. He was born at Bologna in 1632, and was a fellow student with Carlo Cignani, under Francesco Albano. In conjunction with Cignani he painted some pictures in the Palazzo Publico, at Bologna, and accompanying him to Rome, was his coadjutor in his frescoes in S. Andrea della Valle. Of his works in the public edifices at Bologna, the most esteemed are his picture of the Virgin presenting the Rosary to S. Domenico, in the church of S. Maria Nuova; and the Virgin, with a glory of Angels appearing to S. Celestino, in the church dedicated to that saint. He painted landscape in the charming style of his instructor, which he decorated with figures elegantly grouped and correctly designed. He died in 1694, aged 62.

TASCA, Cristoforo. According to Tassi, this painter was born at Bergamo in 1667, and after learning the rudiments of design in his native city, studied at Venice the works of Antonio Bellucci and Carlo Loti. He established himself in that city, where he was employed in painting several pictures for the public edifices, of which the most deserving of notice are the Birth of the Virgin, in the church dell' Assunzione; the Death of St. Joseph, in S.S. Filippo e Giacomo; and in S. Marta, the Nativity, and the Baptism of Christ by St. John. He died at Venice in 1737, aged 70.

TASNIERE, G. According to Basan, this artist resided at Turin, about the year 1670, where he engraved part of a set of prints from the hunting subjects, and portraits of the nobility, painted by *John Miel*, in the palace of the Duke of Savoy, which were published at Turin in 1674, entitled *La Venaria reale, Palazzo di piacere, &c.* He also engraved several plates from the pictures of Domenico Piola, a Genoese painter. They are executed entirely with the graver, in a coarse, tasteless style.

TASSART, Peter Joseph. A Flemish painter and engraver, born at Brussels about the year 1736. His pictures are little known, but he etched several plates, particularly after Rubens, among which are the following:

Jonas thrown into the Sea.
The Woman taken in Adultery.
The Virgin and Child, with St. Elizabeth and St. John.
The Martyrdom of St. Lawrence.
The Parting of Venus and Adonis.

TASSI, Agostino. The family name of this painter was Buonamici. He was born at Perugia in 1566, and studied at Rome under Paul Brill, although he was desirous of being considered a disciple of the Caracci. He painted landscapes in the style of his instructor, and was considered one of the ablest artists of his time, when, Lanzi informs us, for some crime, which is not mentioned, he was sent to the gallies at Leghorn. During the term of his confinement, he occupied himself in designing the maritime objects with which he was surrounded, and after his liberation they became the favourite subjects of his pictures. He painted with great success sea-ports and calms, with shipping and fishing-boats. His tempests and storms at sea were not less happily repre-

sented, and were touched with unusual spirit and energy. He also excelled in architectural and perspective views, in which he distinguished himself by some admirable productions in the pontifical palace of Monte Cavallo, and in the Palazzo Lancellotti. Agostino Tassi has the credit of having been the instructor of Claude Lorraine. He died in 1642, aged 76. We have a few slight but spirited etchings by this artist, representing storms at sea, and shipwrecks.

TATORAC, V. According to Papillon, this artist executed a set of one hundred and fifty wooden cuts for an edition of Ovid's Metamorphoses, published in 1537; and a print of the Annunciation, for a prayer-book, dated 1530.

TAVARONE, Lazarro. According to Soprani, this painter was born at Genoa in 1556, and was a favourite disciple of Luca Cambiaso. He accompanied that master to Spain, whither he was invited by Philip II. in 1583, and not only assisted him in his great work in the Escurial, but after the death of Cambiaso was employed to finish the paintings left imperfect by that master. He remained for some years in the service of the King of Spain, and returned to Genoa rich in the designs of his instructor, and munificently rewarded. He particularly excelled in fresco painting, to which he gave a vigour approaching to oil. His principal works at Genoa are his frescoes in the tribune of the Cathedral, representing subjects from the Life of S. Lorenzo, and the façade of La Dogana, or Custom-house, representing St. George and the Dragon. He died in 1641, aged 58.

TAVELLA, Carlo Antonio, called Il Solfarola. This painter was born at Milan in 1668, and was a scholar of Peter Molyn, called Il Tempesta, whose vigorous manner he for some time followed with a fire and spirit which acquired him the name of Il Solfarola. He afterwards adopted a style distinguished by more amenity and tenderness, from studying the works of Benedetto Castiglione, and Gaspar Poussin, and is considered the ablest landscape painter of the Genoese school, after Antonio Travi, called Il Sestri. There are many of his works in the private collections at Genoa, of which the principal are in the Palazzo Franchi. His landscapes are sometimes decorated with figures by Domenico and Antonio Piola, and more frequently by Stefano Magnasio. He died at Genoa in 1738, aged 70.

W. TAVERNER, Mr. An English amateur painter, who followed the profession of a proctor in Doctor's Commons. He, however, studied and practised the art of painting landscapes, with a zeal and success which would not have been unworthy of an eminent professor. The noble author of the Anecdotes mentions some pictures by Mr. Taverner in the possession of the Earl of Harcourt, and Mr. Fauquier, which might have been mistaken for the works of Gaspar Poussin, and were not unworthy of that celebrated painter.

TAVERNIER, Melchior. A French engraver, who resided at Paris about the year 1630. He was a printseller as well as an engraver, and on an inscription on one of his plates, styles himself engraver and copper-plate printer to the king. His prints are chiefly portraits; but he also engraved some ornaments, and other trifling subjects, from his own

designs. They are very indifferently executed with the graver. We have by him, among others, the following:

A Bust of the Duke of Alençon, crowned with laurel.
An Equestrian Statue of Henry IV. of France; inscribed, *Melchior Tavernier a Paris, graveur et imprimeur du Roi, &c.* 1627.

TAURINI, R. This artist is mentioned by Papillon as a skilful engraver on wood, and a disciple of Albert Durer.

TAYLOR, T. An English engraver, who flourished about the year 1735. He engraved several plates for the collections published by Mr. Boydell, among which are the following:

Democritus and Protagoras; *after Salv. Rosa.*
A Flemish collation; *after Van Harp.*
Two emblematical Vignettes for Boydell's collection; from the designs of *J. Gwyn.*

TEMINI, Giovanni. The name of this artist is affixed to a portrait of Carlo Gonzales, Duke of Mantua, it is slightly etched, and finished with the graver.

TEMPEL, Abraham Vanden. This artist was born at Leyden about the year 1618, and was a scholar of George van Schooten. He painted small pictures of historical subjects, conversations, and portraits. His works are very highly finished, and he had the credit of being the instructor of Francis Mieris, the elder. Although his pictures are not so highly wrought up as those of Mieris, he holds a respectable rank among the artists of his country, who distinguished themselves by the neatness of their pencil, and the delicacy of their colouring. He died at Amsterdam in 1672, aged about 54.

TEMPESTA, Peter. See Molyn.

TEMPESTA, Antonio. This artist was born at Florence in 1555, and was first a disciple of Santi di Titi, but he afterwards studied under John Stradanus. Endowed with an ardent and inventive genius, he in a short time surpassed both his instructors in the fecundity of his ideas, and the facility of his execution. His favourite subjects were battles, cavalcades, huntings, and processions, which he composed in a grand style, and painted with unusual spirit and energy. He also painted historical subjects and grotesque ornaments; and during a long residence at Rome was much employed by Gregory XIII. in the gallery and loggie of the Vatican; and by the Marchese Guistiniani, in the decorations of his palace. In the church of S. Stefano Rotondo, is a fine picture by Antonio Tempesta, of the Murder of the Innocents. The extent of his genius, and the variety of his powers, are evident in the numerous etchings he has left, which amount to upwards of eighteen hundred. With the exception of an occasional extravagance in the design, they are very able and masterly performances. He usually marked his plates with one of these monograms, Ⱥ. Æ. Ɇ. ⱭA. Among his numerous prints are the following;

A set of plates of subjects from the Old Testament, generally called *Tempesta's Bible.*
Twenty-four plates of the Life of St. Anthony.

A set of one hundred and fifty prints from Ovid's Metamorphoses.
Thirteen plates of the Labours of Hercules.
The Four Ages of Man; in four plates.
A variety of Huntings of different animals.
Several plates of Battles and Cavalcades.
The Entry of Alexander into Babylon.
Diana and Acteon.
The Crucifixion; inscribed, *Ant. Tempestes.* 1612; scarce.

TEMPESTA, or TEMPESTINO DOMENICO. According to Lanzi, this artist was born at Florence in 1652, and was a scholar of Baldassare Franceschini, called Il Volterrano. He painted portraits and landscapes with some reputation, but distinguished himself more as an engraver than a painter, and is said to have received instructions in engraving from R. Nanteuil and Gerard Edelinck. Among other prints, he engraved a set of portraits of the Electors Palatine.

TENIERS, DAVID, the ELDER. This painter was born at Antwerp in 1582, and was educated in the school of Rubens. He for some time applied himself to historical painting, and visited Italy, for the purpose of studying the best works of the celebrated painters of that school, but his genius leading him to landscape painting, he placed himself under the tuition of Adam Elsheimer, at Rome, and studied under that master for six years. On his return to Flanders he adopted a different style, and painted, with the most flattering success, rural sports, merry-makings, temptations of St. Anthony, fortune-tellers, &c. He treated those subjects with considerable humour and ingenuity, and his pictures were universally admired, and were purchased with avidity. They would still have been considered among the happiest efforts of the art in that particular branch, if they had not been so greatly surpassed by the inimitable productions of his son. We have a few etchings by this painter, but they are not easily distinguished from those of David Teniers the younger, as they are very similar in the style, and bear the same mark. The following are usually attributed to him:

A Pilgrim, with his staff and chaplet.
A Peasant putting a plaster on his hand.
The Bust of a Peasant with a fur cap.

TENIERS, DAVID, the YOUNGER. This celebrated painter was the son of the preceding artist, born at Antwerp in 1610, and received his first instruction from his father. He afterwards studied for some time under Adrian Brower, and is said to have had the advantage of receiving the lessons of Rubens in the principles of colouring. He painted similar subjects to those of the elder Teniers, but his compositions are infinitely more varied and ingenious, his colouring is more chaste and transparent, and his pictures exhibit the most spirited and captivating facility of execution. The talents displayed by this extraordinaty artist soon excited universal admiration, and he was employed and patronized by the most illustrious personages of his time. The Archduke Leopold William, then governor of the Low Countries, appointed him his principal painter, and gave him the superintendance of his gallery, which contained the works of the most distinguished masters of the Italian as well as of the Flemish school. He painted small copies of the principal pictures of that collection, in which he imitated the particular style

of each master so successfully, that he was called the Proteus of painting. These imitations he caused to be engraved, and published in a folio volume, dedicated to his patron, now generally called *Tenier's Gallery*. He did not limit his mimic powers to merely copying, he painted several pictures, called *pasticcios*, of his own compositions, but executed so perfectly in the style of Titian, Tintoretto, Bassano, Rubens, and other eminent masters, that they have frequently been mistaken for the originals work of those painters. The author was present at the sale of one of the principal collections at Brussels, in which was a picture of Mary Magdalen kneeling in a grot, the figure as large as life, which had been regarded, for many years, by the most experienced judges, as an admirable production of Rubens; some difference of opinion arising, the picture was taken out of the frame, when the name of *David Teniers, jun.* with the date, was discovered at the bottom of the picture, which had been concealed by the border of the frame.

It was not, however, to his imitative faculties that Teniers was indebted for his greatest celebrity. He was a constant and faithful observer of nature, and in his favourite subjects, representing village festivals and merry-makings, Flemish fairs, and *kermesses,* gypsies, and incantations; he has displayed a characteristic originality, and a *naiveté* of expression, in which he is unrivalled. That he might have an opportunity of studying from life the rustic character of the peasantry, their rural sports and rejoicings, their quarrels and their combats, he established himself in a retired situation in the village of Perk, between Antwerp and Mechlin, where he could mingle with their pastimes, and observe, with a painter's eye, their character under the impulse of the various passions; and it is surprising that he has been able to give such an admirable variety to representations, which, in their nature, appear confined and uniform. His landscapes, though perfect representations of nature, have an appearance of sameness and monotony, from his scenery being generally confined to the vicinity of the village in which he resided, where the flatness of the country admits of little change; but he amply compensates for this want of variety, by the truth and simplicity with which he has represented these homely views. His pencil is light and dexterous, and by his continual practice he had acquired a promptness of execution which is almost unexampled. His trees, without choice or grandeur in their forms, are touched with a spirit and a taste for which he is remarkable. His skies are light and floating, and there is a silvery charm in the colouring of his best pictures, which is peculiar to himself.

He is not less admirable in his interiors of *cabarets,* with peasants smoking and regaling, corps de gardes, and chymist's laboratories, in which he surpassed Ostade in his knowledge of perspective; and is not less master of the principles of the chiar-oscuro. The works of Teniers, though extremely numerous, are justly held in the highest estimation. It was not unusual for him to finish a picture, of a medium size, in a day, and he used jocosely to observe, that to contain all the pictures he had painted, it would be necessary to have a gallery two leagues long. Teniers was of infinite service to the landscape painters of his time, in decorating their works with his admirable figures; and the value of the pictures of Artois, Van Uden, and others of his contemporaries, is considerably enhanced by such embellishment. This popular painter died at Brussels in 1694, aged 84. We have several etchings by this artist, executed in a slight but spirited style; they are usually marked with the cipher , as are those of the elder Teniers, which renders it difficult to identify their prints. The following are said to be by him:

Flemish Peasants dancing.
A Village Festival.
The Temptation of St. Anthony.
Peasants shooting at a mark.
The Inside of a Cottage, with a dead Calf hanging, and figures.
A Landscape, by moon-light, with a Cottage, and figures sitting near the fire.

TENIERS, Abraham. He was the younger brother of the foregoing artist, born at Antwerp about the year 1618, and was instructed in the art both by his father and brother. He painted Flemish festivals in the style of David Teniers the younger, and though his pictures are very inferior both in the colouring and execution, from the similarity of the subjects they are sometimes mistaken by the inexperienced for the productions of his brother.

TEOSCOPOLI. See Greche.

TERASSON, H. This artist is mentioned by Mr. Strutt as the engraver of some plates of insects, executed in a neat, but stiff style.

TERBURG, Gerard. This painter was born at Zwoll, in the province of Over-Yssell, in 1608. He was the son of an artist, of whom little more is known than that he had studied at Rome, by whom he was taught the rudiments of design. Without the help of any other instruction, he had acquired some reputation, by painting small portraits, when he formed the project of travelling through Germany to Italy. From the subjects which he painted, and the mode of finishing he had adopted, it was not very probable that the beauties of Rome would have much influence on his style; nor does it appear that they had sufficient attraction to detain him long in Italy, as we find him soon afterwards at Paris, where the polished neatness of his finishing, and the pleasing subjects he painted, were so much admired, that he was induced to reside in that city for some time. On his return to Holland, the encouragement he met with was not less flattering, and he was considered the most popular and the most employed artist of his time. He attended the congress assembled at Munster, in 1648, for the negociation for the treaty of peace, and on that occasion painted his celebrated picture, representing the portraits of the plenipotentiaries and principal personages assembled on that occasion, which is regarded as his masterpiece. Of this interesting production we have an admirable print by Suyderhoef. He was invited by Count Pigorando, the Spanish ambassador at the congress, to visit Madrid, where he was very favourably received, and was much employed by the court and the principal nobility. The King conferred on him the order of knighthood, and rewarded him munificently for the pictures he had painted. He returned to Holland, and settled at Deventer, where he died, in 1681, aged 73.

The pictures of Terburg generally represent conversations, musical parties, ladies at their toilet, and similar domestic subjects. He also excelled in small portraits. Though his works are well coloured, and finished with care, his design is neither elegant nor correct, and his pencil has nothing of the taste and dexterity so much admired in the pictures of Metzu. His chief excellence lies in the finishing of his draperies and other accessories, particularly white satin, which he painted inimitably, and which he generally introduced into all his pictures.

TERENZI, Terenzio da Urbino, called Il Rondolino. This painter was a native of Urbino, and flourished about the year 1600. He was a scholar of Frederigo Baroccio and, according to Baglione, visited Rome, where he was favoured with the protection of Cardinal Montalto. He is said to have possessed an extraordinary talent of imitating the works of the old masters, to which he gave an appearance of antiquity, which deceived some of the most experienced judges. Having practised one of these deceptions on his benefactor, imposing on him a picture, painted by himself, for a work of Raffaelle, he was discarded by his patron with disgrace and contumely. There is a picture of his own composition in the church of S. Silvestro, at Rome, representing the Virgin and Infant Christ, with several Saints. He died in 1620.

TERMISANO, Dezio. This painter was a Neapolitan, and a scholar of Giovanni Filippo Criscuolo. He flourished about the year 1580. Dominici, in his Lives of the Neapolitan Painters, mentions a picture by this master in the church of S. Maria detta a Chiazza, at Naples, representing the Last Supper, signed with his name, dated 1597.

TERSAN. See Campion.

TERWESTEN, Augustine. This painter was born at the Hague in 1649. Without the help of an instructor he had made sufficient progress in design, by drawing from prints and plaster casts, to be employed by the goldsmiths as a chaser on gold and silver, which profession he followed until he was twenty years of age, when he turned his thoughts to painting, and became a scholar of an artist named Wieling, who had some reputation as an historical painter, under whom he studied two years. His instructor being invited to the court of the Elector of Brandenbourg, he placed himself under the tuition of William Doudyns, an eminent painter of history, and in a short time found himself sufficiently advanced to undertake a journey to Italy, on the produce of his talents. He travelled through Germany to Rome, where he applied himself, with the greatest assiduity, in studying the most interesting works of art in that capital, and where he met with sufficient employment to enable him to continue his residence for four years. He afterwards visited Florence and Venice, and in 1678 returned to Holland, where he distinguished himself as one of the ablest artists of his time. His talents were chiefly employed in painting historical, or emblematical subjects, for the decoration of the ceilings and apartments of the principal mansions at the Hague, Amsterdam, and Dort, which he embellished with subjects frequently taken from Ovid, which he composed with great readiness and ingenuity, and by an extensive practice had acquired an unusual facility of execution. One of his most admired performances was a saloon he painted for M. Baarthont van Slingelandt, at Dort, which is spoken of by Descamps in terms of the highest commendation. He had the credit of having been the principal means of re-establishing the Academy at the Hague on a respectable footing, which had for some years been in a state of decadency.

In 1690 he was invited to the court of the Elector of Brandenbourg, afterwards King of Prussia, who appointed him his principal painter, and made him director of the Academy at Berlin, on the dismission of Joseph Werner from that situation. He decorated the royal palaces with some of his best works, and continued to exercise his abilities to the entire satisfaction of his protector, until the year 1711, when he died at Berlin, aged

62. Terwesten possessed a ready and fertile invention; his design is more correct than the generality of the artists of his country; his colouring is chaste and natural, and he was remarkable for the promptness of his handling.

TERWESTEN, Elias. He was the younger brother of the preceding artist, born at the Hague in 1651. His inclination leading him to painting, he became the disciple of his brother, and for some time applied himself to the design of the figure, but not succeeding to his expectation, he attempted to paint animals, flowers, fruit, and still-life, in which he was more successful. Following the example of his brother, he travelled to Italy, and settled at Rome, where his works were held in considerable estimation, and where he died, in 1724, aged 73.

TERWESTEN, Matthew. This artist was the youngest brother of Augustine Terwesten, born at the Hague in 1670. He was for some time instructed by his brother, but afterwards studied successively under Daniel Mytens and William Doudyns. Possessed of a decided genius for the art, and aided by the instruction of those able masters, he discovered the most promising talents, and on the departure of Augustine Terwesten for the court of Berlin, when he was twenty years of age, he was entrusted to finish some considerable works, which were left imperfect by his brother. He acquitted himself on that occasion with so much ability, that he received several commissions, and met with the most flattering success. One of his earliest patrons was M. Schuilenberg, the principal minister of King William, in Holland, for whom he painted a ceiling, representing Diana and her Nymphs, which gained him great reputation. This encouragement, so far from rendering him self-sufficient and conceited, only inspired him with a more ardent desire of cultivating his talents with more alacrity and perseverance. He had long entertained an ardent desire of visiting Italy, where his brother had studied with so much advantage. The liberality of his protector enabled him to carry his favourite plan into execution, and he arrived at Venice in 1694, where he attached himself to the study of the works of Titian, Il Tintoretto, and Paolo Veronese, and frequented the school of Carlo Loti. He afterwards proceeded to Rome, where he found his brother Elias, and passed three years in contemplating and designing after the works of the most distinguished masters. On his return to Holland, he was received into the Academy of the Hague, in 1699, and met with very extensive employment, in painting historical and fabulous subjects for the decoration of the principal mansions at the Hague. He was soon afterwards appointed director of the Academy, and exercised the functions of his office with much credit to himself, and with great advantage to the students. Among his most esteemed productions are the saloon and cupola at the hotel of Mr. Fagel; some pastoral subjects painted for M. Van Boetslaer; and a picture of Christ praying on the Mount of Olives, in the church of the Jansenists, at the Hague. He died in 1735, aged 65.

TERZI, Franceso. This artist was born at Bergamo about the year 1520, and was a disciple of Giovanni Batista Morani. According to Tassi, he painted history with some reputation, and distinguished himself, whilst he was yet young, by two pictures he painted for the church of S. Francesco, at Bergamo, representing the Nativity of Christ, and the Assumption of the Virgin. He was invited to the court of the Emperor Maximilian II. who appointed him his painter, and he passed the greater part of his

life in Germany. He died at Rome, at an advanced age, in 1600. He engraved a set of portraits of the Princes of the House of Austria.

TERZI, Cristoforo. This painter was a native of Bologna, and flourished about the year 1740. He was a scholar of Guiseppe Maria Crespi, called Il Spagnuolo, and acquired considerable reputation as a painter of history. There are several of his works in the public edifices and private collections at Bologna, among which the most worthy of notice is his picture of S. Petronio kneeling before the Virgin, in the church of S. Giacomo Maggiore. He died at Bologna in the prime of life in 1743.

TESAURO, Filippo, or Pippo. According to Dominici, this old painter was born at Naples about the year 1260. He was a disciple of Tommaso de Stefani, and became one of the ablest artists of that early period. Dominici describes several of the works of Tesauro in the public edifices at Naples, of which none have escaped the ravages of time, except some frescoes in the church of S. Restituta, representing the Life of S. Niccolo Eremita. He died at Naples in 1320, aged 60.

TESAURO, Bernardo. This artist is supposed to have been of the same family with Filippo Tesauro, and was born at Naples in 1440. He was a disciple of Silvestro Buono, and was an artist in great reputation at the time in which he lived. Though many of his works have been injured and destroyed by time, some of his pictures, remaining in the public places at Naples, are mentioned by Dominici in very favourable terms. He approached nearer to the modern style than any of his predecessors or contemporaries, in the judicious arrangements of his compositions, and in the natural air and expression of his figures. His chief performance was an altar-piece in the church of S. Giovanni Maggiore, representing the Assumption of the Virgin.

TESAURO, Raimo Epifanio. He was the son and disciple of Bernardo Tesauro, and flourished about the year 1490. He painted several considerable works in fresco in the public edifices at Naples. In the church of the S. Nunziata is a fine picture by this master representing the Visitation of the Virgin Mary to St. Elizabeth; and at the great altar of the church of S. Lorenzo, is one of his most esteemed performances, representing the Virgin and infant Christ, with St. Anthony, St. Jerome, and St. John Baptist, painted in 1494.

TESTA, Pietro, called Il Lucchesino. This artist was born at Lucca in 1611, and is supposed to have received his first instruction in the art from Pietro Paolini. He afterwards studied at Rome, first under Domenichino, and afterwards under Pietro da Cortona; but having spoken disrespectfully of the talents of the latter, he was dismissed from his school. He applied himself with great assiduity to designing after the marbles and the remains of architecture in that capital, and it is said that there is scarcely a vestige of antiquity from which he had not made a design. He is said to have been of a morose and melancholy disposition, and created himself a number of enemies, by the injurious manner in which he spoke of the productions of his contemporaries. Of his works in the public edifices at Rome, the most worthy of notice are his picture of the Death of S. Angelo, in the church of S. Martino a Monti; and the Sacrifice of Iphigenia, in the Palazzo Spada. His pictures are more frequently to be met with at Lucca, of

which those in the church of S. Paolino, and in the Buonovisi Gallery, are regarded amongst his finest works. Though his design is occasionally somewhat extravagant, it is generally correct, and his colouring is vigorous and effective. His compositions are, for the most part, crowded and confused, though their variety discovers a ready and fertile invention. His female figures are without elegance, and the airs of his heads have neither beauty nor expression. He was drowned in the Tyber, in 1650, at the age of 39; it is doubtful whether by accident, or that he threw himself into the river in a fit of despondency.

As an engraver, Pietro Testa is deserving of particular attention; and though his prints have the same merits and defects as are found in his pictures, they are held in considerable estimation. His style of etching is free and masterly, resembling that of Antonio Tempesta, but of superior execution. In Mariette's collection were ninety-two etchings by this master. He sometimes marked his plates with the cipher PT, which are all from his own designs. The following are the most worthy of notice:

Abraham sacrificing Isaac; *P. Testa, fec.*
The Holy Family, with angels presenting refreshments.
The Virgin and Infant, who is embracing the Cross.
The Adoration of the Magi.
The Crucifixion.
Four Plates of the History of the Prodigal Son; *P. Testa, fe. Romæ.*
The Martyrdom of St. Erasmus.
St. Jerome praying.
St. Roch and two Bishops interceding for the cessation of the plague.
Thetis directing the infant Achilles to be plunged into the river Styx; *P. Testa, fecit.*
Achilles dragging the Body of Hector round the walls of Troy; *P. Testa, aq. for.*
Socrates at Table with his Friends; *P. Testa.* 1648.
The Death of Cato; *the same inscription.*
The Sacrifice of Iphigenia.
Four plates of the Seasons of the Year, with the Signs of the Zodiac.
The Triumph of Bacchus.

He also engraved several allegorical and emblematical subjects.

TESTA, Giovanni Cesare. This artist was the nephew of Pietro Testa, born at Rome about the year 1630, and is supposed to have received his instruction in design, and in the use of the point, from his uncle, from the resemblance in their style. His etchings are chiefly from the designs of Pietro Testa, though he engraved after other masters. We have, among others, the following plates by him:

The Portrait of Pietro Testa; *J. Cesar Testa, sc.*
The Death of Dido; *after P. Testa.*
The Centaur Chiron instructing Achilles to throw the javelin; *after the same.*
The Emperor Titus consulting Basilides respecting his expedition against Jerusalem; *after the same.*
The Communion of St. Jerome; after the celebrated picture by *Domenichino.*

TESTANA, Giovanni Batista. An Italian engraver, born at Genoa about the year 1645. He resided chiefly at Rome, where, in conjunction with William Vallet and Stephen Picart, he engraved some plates from medals and antique gems, for the work of Canini.

We have also some plates by him after some of the pictures at Rome, among which are the following:

The Guardian Angel; *after Pietro da Cortona.*
The Baptism of Constantine; *after Agost. Caracci.*

TESTANA, Gioseffo. He was related to the preceding artist, born at Genoa about the year 1650. He was established at Rome in 1680, and engraved part of the plates for a work entitled, *Effigies of the Cardinals now living,* published in that year. We have also, among others, the following prints by him:

St. Margaret; *after P. da Cortona.*
An allegorical subject of Religion holding the Portrait of Pope Alexander VII.; *after the same.*

TESTELIN, Louis. A French painter and engraver, born at Paris in 1615, and was one of the numerous scholars of Simon Vouet. He painted history with considerable reputation, and was made a member of the Academy of Paris in 1648. His principal pictures are the Resurrection of Tabitha, and the Scourging of St. Paul, in the church of Notre Dame, at Paris. He died in 1655, aged 40. He etched several plates, most of which are from his own designs. The following are his prints most worthy of notice:

The Israelites gathering the Manna; *after N. Poussin.*
The Holy Family.
St. Michael vanquishing the Evil Spirit.
The Crucifixion.
Several sets of plates of the Sports of Children, amounting together to about fifty prints.

TEUCHER, John Christopher. A German engraver, who resided in Paris about the year 1750, where he engraved a print called the Virgin of the Rose, *after Parmegiano,* for the collection called the Dresden Gallery.

THACKER, Robert. By this English artist, who styles himself designer to the King, we have a large print, in four plates, representing the cathedral church at Salisbury. He flourished about the year 1670.

THEODORE, A. This artist is mentioned by Mr. Strutt as the designer and engraver of a print, representing a Procession in Holland, etched and retouched with the graver, in a style resembling that of Hollar. It is dated 1636.

THEODORE, ———. According to Basan, this artist was a scholar of Francis Milé, and painted landscapes in the style of that master. He etched several plates from the designs of his instructor, among which are the following:

A set of large Landscapes.
Thirty-four Landscapes, of a middle size.
Six circular Landscapes.

THIBOUST, Benoit. A French engraver, born at Chartres about the year 1655. He resided some years at Rome, where he engraved several plates after various Italian

masters, and a set of thirty-four plates, without the frontispiece, representing the Life of St. Turribius, after Gio Batista Gaetano, entitled, *Vita Beati Turribii, Archiepiscopi Limani in Indiis,* published at Rome in 1679. He worked with the graver only, in a slight, open style, resembling that of Mellan, though very unequal to that artist. Besides the above mentioned work, we have the following prints by him:

St. Theresa; *after a design of Bernini.*
St. Bibiena; *after the same.*
St. Thomas d'Aquinas; *after Giacinto Calandrucci.*
St. Rosa kneeling before the Virgin; *after A. Baldi.*
The Martyrdom of St. Peter; *after the same.*
St. Peter of Alcantara; *after the same.*
The Crucifixion; *after Scipione Gaetano.*

THIELE, John Alexander. This artist was born at Erfurt, in Saxony, in 1695. He is said to have been a scholar of an obscure landscape painter, named Manyoky, but was chiefly indebted for the talent he afterwards displayed to his studies from nature. His pictures represent the beautiful scenery on the banks of the Sala, and the Elbe; and he acquired sufficient celebrity to be appointed painter to the court of Dresden. J. A. Thiele has the credit of having been the master of Dietricy. We have several etchings by this artist, consisting of views in Saxony, from his own designs. They are dated from 1726 to 1743. Those of the latter dates are very superior to his early plates.

THIELEN, or Cowenberg, John Philip van. This artist was born at Mechlin in 1618. He was of a noble family, and was Seigneur of Cowenberg, on which account he usually signed his pictures J. P. Cowenberg. An early inclination for the art induced him to take lessons of Daniel Segers, the celebrated flower-painter, and his progress was such, that he afterwards followed it as a profession. His pictures, like those of his instructor, usually represent garlands of flowers, surrounding some subjects of history; festoons, decorating vases ornamented with bas-reliefs, and bouquets in vessels of chrystal, which he represented with surprising lustre and clearness. In competition with Segers, he was engaged to paint a picture for the Abbey of St. Bernard, near Antwerp, on which occasion he exerted all his ability, and his performance was judged to be little inferior to that of his master. He arranged his flower-pieces with great taste; and though his pictures are less brilliant and forcible than those of Segers, they are very highly finished and delicately coloured. He particularly excelled in representing the various insects which he introduced into his pictures, which he designed with the utmost precision, and they are surprisingly finished. He died in 1667, aged 49.

THIELEN, Maria Theresa, Anna Maria, and Frances Catherina van. These ladies were the daughters of John Philip van Thielen, and were instructed in the art of flower-painting by their father, in which they arrived at considerable excellence. Maria Theresa, the eldest, also painted portraits with some reputation.

THIERS, Baron de. A French amateur engraver, who etched a few plates of landscapes, and small subjects, after *Boucher.* He lived about the year 1760.

THIM, Moses. A German engraver, who resided at Wittenberg about the year 1613. I find no specification of his prints, but he is said to have marked his plates with the initials M. T. sometimes separate and sometimes joined together thus, MT.

THOMAN, Christian Raymond. A German engraver, who flourished about the year 1613. He engraved some of the plates for the collection of prints from the antique marbles in the Dresden Gallery.

THOMAS, John. This painter was born at Ypres, in Flanders, about the year 1610, and had the advantage of being educated in the school of Rubens. After passing some years under that able master, he travelled to Italy, with his friend and fellow student, Abraham Diepenbeke. He proved a worthy disciple of that great school, and distinguished himself by several considerable works, particularly in Germany, where he passed the greater part of his life. The Emperor Leopold appointed him his principal painter in 1662, with a considerable pension. In the church of the Barefooted Carmelites, at Antwerp, is an altar-piece by this master, representing St. Francis kneeling before the Virgin and infant Christ. We have a few etchings by this master, execu tedin a bold spirited style; among which are the following:

A Lady at her Toilet, holding a Portrait; *J. Thomas, inv. et fec.*
A Shepherd and Shepherdess.
A Satyr embracing a Shepherdess.
A Pastoral Subject, composed of six figures, three Men and three Women, one of the Men playing on the Bag-pipes.

THOMAS, James Ernest. This painter was born at Hagelstein in 1588, and received his first instruction in the art from an obscure painter, in his native place. At the age of seventeen he travelled to Italy, and on his arrival at Rome became a disciple of Adam Elsheimer, whose style he adopted, and imitated with such success, that it is sometimes difficult to distinguish their works. During a residence of fifteen years in Italy, he visited Naples and Genoa, where his pictures were held in no less estimation than at Rome. After the death of his friend and preceptor he returned to Germany, and established himself at Landau. He painted landscapes of a small size, very neatly finished, and, like those of his instructor, they are usually decorated with figures representing historical or biblical subjects, correctly and tastefully designed. He died at Landau in 1653, aged 65.

THOMASSIN, Philip. A French engraver, born at Troyes, in Champaigne, about the year 1536. He went to Rome when he was young, where he resided the greater part of his life. According to Huber, he was a pupil of Cornelius Cort, and followed the style of that artist with considerable success. He worked entirely with the graver, in a clear, firm style. His plates are numerous, amounting to upwards of two hundred, of which about fifty are from the antique statues at Rome. The following are his most esteemed prints:

The Portrait of Philip Emanuel of Lorraine, Duke de Mercœur.
A set of fourteen plates, with the title, of Christ and the Twelve Apostles; *after Raffaelle.*
St. Margaret; *after the same.*
St. Cecilia; *after the same.*

The School of Athens; *after Raffaelle.*
The Dispute on the Sacrament; *after the same.*
The Defeat of the Saracens in the Port of Ostia; *after the same.*
The Conflagration of the Borgo Vecchio; *after the same.*
The Holy Family; *after Federigo Zuccaro.*
The Adoration of the Magi; *after the same.*
The Miracle at the Marriage of Cana; *after Taddeo Zuccaro.*
The Nativity; *after Ventura Salimbeni.*
The Purification of the Virgin; *after F. Baroccio.*
The Last Judgment; *after F. Vanni.*
Apollo and the Muses; *after Bal. Peruzzi*; a frieze.

THOMASSIN, Simon. He was of the same family with the artist mentioned in the preceding article, born at Troyes, 1638. After being instructed in the rudiments of design at Paris, he went to Rome, and studied for some time in the French Academy established there. He devoted himself to engraving, which he practised with considerable success. His plates are executed entirely with the graver, in a neat, clear style, but without much intelligence in the effect of the light and shadow. His drawing is more mannered than incorrect, and his extremities are not marked with that freedom and lightness which distinguish the hand of the great master. He was a member of the Academy at Paris, and was one of the engravers to the King. His most considerable work was a folio volume of plates from the statues and other marbles in the palace and garden of Versailles. We have also, among others, the following prints by him:

PORTRAITS.

Louis, Duke of Burgundy. 1698.
Maria Adelaide of Savoy, Duchess of Burgundy.
Paul Beauvillier, Duke of St. Aignou. 1695.
Charles XII. of Sweden.
Peter Corneille; *after Le Brun.*

SUBJECTS AFTER VARIOUS MASTERS.

The Miraculous Draught of Fishes; *after Raffaelle.*
The Transfiguration; *after the same.*
St. Paul taken up into the third heaven; *after N. Poussin.*
Christ praying on the Mount; *after Le Brun.*

THOMASSIN, Henry Simon. He was the son of the foregoing artist, born at Paris in 1688, and was first instructed by his father, but was afterwards a pupil of Bernard Picart, and accompanied that master to Amsterdam, where he passed two years, and engraved some plates. He returned to Paris, and was received into the Academy in 1728. His plates are executed with more freedom than those of his father, and he availed himself more of the assistance of the point. He died at Paris in 1741, aged 53. We have, among others, the following prints by him:

PORTRAITS.

The Portrait of Louis XIV. presented to the Arts by Minerva; *after L. de Boulongne*; engraved for his reception into the Academy. 1728.
Louis, Dauphin of France; *after Tocqué.*

The Bust of Cardinal de Fleury, supported by Diogenes, who had at length found an honest man; *after Rigaud.*
John Thierry, Sculptor to the King; *after N. Largilliere.*
Carlo Cignani, Painter; *after a picture by himself.*

SUBJECTS AFTER VARIOUS MASTERS.

Christ, with the Disciples at Emaus; *after P. Veronese;* for the Crozat collection.
Adam and Eve driven from Paradise; *after D. Feti;* the same.
Melancholy; *after the same;* for the same.
The *Magnificat,* or the Song of the Virgin; *after Jouvenet.*
Coriolanus overcome by the solicitations of his Family; *after La Fosse.*
The Plague at Marseilles; *after J. F. de Troy.*

He also engraved some plates from Coypel, Wateau, and other masters.

THOMPSON, R. A printseller, who resided in London, and died in 1693. He published several portraits in mezzotinto, some of which are supposed to have been scraped by himself.

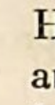
THOMSON, William. This artist was a native of Dublin, but practised portrait-painting in London, where his name appears in the catalogues of the exhibition from the year 1761 to 1777. Though he was not considered a painter of the first eminence, his pictures possessed the merit of a faithful resemblance, and a natural tone of colouring. He died in London in 1800.

THORNHILL, Sir James. This eminent English painter was the son of a gentleman of an ancient family, in Dorsetshire, and was born at Weymouth in 1676. His father having been reduced to the necessity of selling his paternal estate, his son was obliged to look out for a profession for support. Having conceived an early inclination for painting, he came to London, where he was assisted by Sydenham, the celebrated physician, who placed him under the tuition of an artist of little note, whose name is not mentioned; but he was more indebted to his own genius and application, than the precepts of his instructor. He had acquired considerable celebrity as a painter of history, when he travelled through Holland and Flanders, from whence he went to France. It is somewhat surprising, and it is perhaps to be regretted, that he did not visit Italy, where his taste would have acquired more correctness and delicacy. On his return to England, his abilities soon excited public attention, and raised his reputation to the greatest height. He was appointed by Queen Anne to ornament the cupola of St. Paul's Cathedral, where he painted, in eight compartments, the history of that Apostle, composed and designed in a grand style. These have been engraved in eight prints, by Du Bosc, Beauvais, Baron, G. Vandergucht, and Simmoneau. He was afterwards employed in decorating an apartment at Hampton-court with some emblematical subjects, relative to the history of Queen Anne and her consort, George, Prince of Denmark. Among his principal productions are the great saloon and the refectory in Greenwich Hospital. These considerable works display a bold and inventive genius, well adapted to the composition of allegorical and emblematical subjects, in which he was chiefly employed. Yet, high as his reputation was, we are informed, by the noble author of the Anecdotes, that he was far from being generously rewarded for some of his works; and for others he

found it difficult to obtain the stipulated prices. His demands were contested for his paintings at Greenwich; and though La Fosse, the French painter, received two thousand pounds for his work at Montague-house, and five hundred pounds more for his support, Thornhill could obtain only forty shillings a square yard for the cupola of St. Paul's, and the same for Greenwich. He was honoured with the particular patronage of George I., by whom he was knighted, and was elected to represent his native town in parliament.

By the favour of the Earl of Halifax, Sir James was permitted to copy Raffaelle's cartoons at Hampton-court, on which he employed three years. At the sale of his pictures, after his death, these fine copies were purchased by the then Duke of Bedford, and were placed in a gallery in Bedford-house, Bloomsbury, until that edifice was taken down, when the late Duke made a present of them to the Royal Academy.

Sir James Thornhill died in 1734, aged 57, leaving a son, James, for whom he had procured the appointment of serjeant-painter, and a daughter, who was married to the inimitable Hogarth. We have a few etchings by Thornhill, executed in a bold, slight manner; among which is one representing Adam and Eve.

THOURNEYSER, John James. This artist was born at Basle in 1636, and received his first instruction in engraving at Strasburg, from Peter Aubry. He afterwards visited France, where he engraved several plates in a style resembling that of F. de Poilly. Some of his prints are executed with a single stroke, in the manner of Claude Mellan. We have several portraits by this artist, chiefly of persons of his native country, and that of Louis XIV. when young, supported by Minerva and Apollo. He also engraved a variety of frontispieces and other book-plates, and executed part of the plates for a set of prints published by Catherine Patin, in 1691, from select pictures. He usually marked his plates with a cipher composed of an H. for Hans or John, and a T. thus, .

THUFEL, or Teufel John. According to Professor Christ, this artist was a native of Saxony, and flourished about the year 1570. He executed some wooden cuts, which he marked with the initials I. T. F. the F. for fecit.

THULDEN, or Tulden, Theodore van. This painter was born at Bois-le-Duc in 1607, and was brought up in the great school of Rubens, of whom he was one of the most distinguished disciples. His illustrious instructor held his talents in sufficient estimation to employ him as an assistant in some of his principal works, and he is said to have had a considerable share in forwarding the paintings for the Luxembourg Gallery. He visited Paris in 1633, where he was engaged to paint a series of twenty-four pictures of the Life of St. John of Matha, for the choir of the church of the Mathurins, of which he etched and published the plates. On his return to Flanders, he painted several pictures for the churches and public edifices at Antwerp, Mechlin, Ghent, Bruges, and other cities in Flanders, some of which have been mistaken for the works of Rubens. He did not confine himself to historical subjects, but sometimes painted rural pastimes, and village festivals, in which he excelled. Among his most esteemed works are the Martyrdom of St. Sebastian, in the church of the Bernardines, at Mechlin; the Martyrdom of St. Adrian, in the church of St. Michael, at Ghent; and the Assumption of the Virgin, formerly in the church of the Jesuits at Bruges, which is considered his finest work. He died in 1676, aged 69. We have a considerable number of etchings

by Theodore Van Thulden, both from his own designs and after the compositions of other masters. They are executed in a slight but clear and determined style, among which are the following:

A set of twenty-four plates of the Life of St. John of Matha; *after the pictures painted by himself.* 1633.

The History of Ulysses, in fifty-eight plates; from the pictures painted by *Primaticcio* at Fontainbleau. 1640.

Eight plates of the Triumphal Arches designed by *Rubens* for the entry of the Cardinal Infant Ferdinand into Antwerp.

The Prodigal Son; in eight plates; *from his own designs.*

THYS, Gysbrecht. This painter was a native of Antwerp, and, according to M. Descamps, flourished about the year 1625. He was one of the ablest portrait painters of his time, and his works in that branch of the art have been sometimes mistaken for the pictures of Vandyck. He also excelled in painting landscapes, with figures and animals.

TIARINI, Alessandro. He was born at Bologna in 1577, and was first a scholar of Prospero Fontana, and afterwards of Bartolommeo Cesi. Being under the necessity of flying from Bologna, on account of a quarrel, he retired to Florence, where he studied for some time under Domenico Cresti, called Passignano. He had painted some pictures at Florence, and in the state, in the style of the last master, when the fame of Lodovico Caracci induced him to venture on returning to Bologna, the circumstance which had driven him into exile having subsided. He immediately applied himself to the study of the works of Lodovico, not as a copyist or imitator, but for the purpose of improving and aggrandizing his manner, by a contemplation of the great style of that master. The attempt was not fruitless to an artist possessed of ingenuity and invention, and already well grounded in the theory of the art. In a short time his works assumed a new character, and in the taste of his compositions, the conduct of the chiaroscuro, and the expression of the passions, he appeared to have been educated in the school of the Caracci. He still preserved an originality of character, featured by a gloomy solemnity, corresponding with the melancholy turn of his disposition. His attitudes and airs of his figures are serious and pathetic, and the tones of his colouring quiet and subdued. The subjects he selected were not less congenial with the grave and sedate character of the painter. La Madonna addolarata, the Sorrows of Magdalen, and the Repentance of St. Peter, were represented by him in a manner extremely affecting and impressive. His principal works in the public edifices at Bologna are a fine picture of the Virgin, Mary Magdalen, and St. John, weeping over the instruments of the Passion, in the church of S. Benedetto; St. Catherine kneeling before a Crucifix, in S. Maria Maddalena; a Pietá, in S. Antonio; and S. Domenico resuscitating a dead Person, in the church dedicated to that Saint. The last mentioned picture excited the surprise and admiration of Lodovico Caracci, who declared it was equalled by few productions of the time. He died in 1668, aged 91.

TIBALDI, Pellegrino, called Pellegrino da Bologna. According to Zanotti, this eminent artist was born at Bologna in 1527. He was a disciple of Bartolommeo Ramenghi, called Il Bagnacavallo, and distinguished himself as an architect as well as a

painter. His principal studies at Bologna were from the works of Giorgio Vasari, in St. Michael in Bosco. In 1547 he went to Rome, where the works of Michael Angelo were the particular objects of his attention. Baglione mentions as one of his earliest works in that city, a picture of the Archangel Michael, in the Castel S. Angelo, which gained him great reputation. He afterwards painted the ceiling of the chapel of St. Denis, in the church of S. Luigi de Francesi, representing a battle, grandly composed. In conjunction with Marco da Siena, he painted the ceiling of the Capella Rovere, in the church of La Trinitá de Monti, from the cartoons by Daniello da Volterra. These performances recommended him to the protection of Cardinal Poggi, who employed him in ornamenting his Vigna, near the Porta del Popolo, which he embellished with some admirable works in fresco. His patron further employed him in the completion of his palace at Bologna, now the Palazzo dell Instituto, which was finished from his plan, and which is regarded as one of his principal works as an architect. The interior of the palace is also decorated with some frescoes, representing subjects from the Odyssey, which are considered by Vasari as some of his finest productions. He constructed the chapel of his protector, in the church of S. Giacomo Maggiore, and embellished it with some admirable paintings, representing St. John preaching in the Wilderness, and the Division of the Elect from the Reprobate. These were long the admiration of the Caracci, and were models of study to them and their numerous disciples. The Cardinal Poggi next employed him in the erection of a chapel in La Madonna di Loreto, where he painted the Nativity, the Presentation in the Temple, the Transfiguration, and the Decollation of St. John.

In 1586 he was invited to Spain by Philip II. in the capacity of architect and painter, and was employed in the Escurial, where he painted the greater part of the lower cloister, having expunged the unsuccessful production of Frederigo Zuccaro. Pellegrino acquitted himself in this invidious task, to the entire satisfaction of his royal employer. The subjects represent the Purification, the Flight into Egypt, the Murder of the Innocents, Christ tempted in the Wilderness, the Election of the Apostles, the Resurrection of Lazarus, the Expulsion of the Money-changers from the Temple, and the Resurrection of Christ. The compositions are grand and copious, the figures are models of correctness, designed in a free and masterly style, with great attention to truth and nature.

Several pictures by Tibaldi are to be seen in the great church at Madrid, representing St. Michael with the fall of the Angels, the Martyrdom of San Lorenzo, and two very grand compositions of the Nativity, and the Adoration of the Magi, which he executed to replace those by Zuccaro, of the same subjects, which Philip had rejected. But the work which above all others establishes his reputation in Spain, is the ceiling of the library. In this ingenious composition he appears to have had in mind the School of Athens, by Raffaelle. He has personified, in different compartments, the Arts and Sciences, the four Doctors of the church, with the antient philosophers Socrates, Plato, Aristole, and Seneca, accompanied with their characteristic attributes and insignia, with beautiful groups of children and figures supporting the cornice and festoons, in a variety of attitudes and foreshortenings, designed with a grandeur and expression which prove him to have been a worthy emulator of the great style of Buonaroti. After a residence of nine years in Spain, Pellegrino returned to Italy, richly remunerated for his services, and died at Milan in 1600, aged 73.

TIBALDI, Domenico Pellegrino. He was the younger brother of Pellegrino Tibaldi, born at Bologna in 1540, and learned the rudiments of design in his native city. He is said to have been a painter, but on very slender authority. As an architect and an engraver, he acquired a distinguished reputation. We have some etchings by him executed in a spirited style, among which are the following :

The Virgin and infant Christ; *after Parmigiano.*
The Trinity; *after Orazio Samacchini.*
Peace subduing the God of War; *after Pell. Tibaldi.*

TIDEMAN, Philip. This painter was born at Hamburgh in 1657. He was of a respectable and opulent family, who intended him for one of the learned professions, and gave him a liberal education; but his inclination for the art occasioned him to pay great attention to drawing, without, however, neglecting his studies. He was at length permitted to indulge his propensity, and was placed under the tuition of Nicholas Raes, a painter of history of some reputation, under whom he studied eight years. He had made considerable progress under that master, when the fame which Gerard Lairesse had acquired at Amsterdam induced him to visit that city, to contemplate the works of that painter, which had produced so lively a sensation on the public opinion. On his arrival at Amsterdam, he was admitted into the school of that eminent painter, who soon discovered in his disciple sufficient ability to employ him as an assistant in some of the numerous and important commissions in which he was at that time employed. The talents he had displayed as a coadjutor of Lairesse, recommended him to public notice, and on leaving that master he was extensively employed in ornamenting the public edifices and the principal mansions with historical and allegorical subjects, which he composed and painted in the ingenious style of his preceptor. The advantages of classical instruction, aided by the learned precepts of Lairesse, enabled him to treat subjects of history and the fable with unusual intelligence and propriety; and some of his compositions were regarded as models for the historical painters of his country. Among his most admired productions was a saloon he painted for the family of Verschuur, at Hoorn, in which he represented, in a series of pictures, the History of Æneas, which he treated with a classical propriety, and an originality of invention, which was universally admired. He died at Amsterdam in 1705, aged 48.

TIEPOLO, Giovanni Batista. Giovanni Batista Tiepolo, one of the last eminent painters of the Venetian school, was born at Venice in 1697. He was a scholar of Gregorio Lazzarini, whose careful and studied style was an useful check to the natural impetuosity of his genius. At first he imitated the manner of Gio. Batista Piazetta, though in a clearer and livelier tone of colouring. Such is his picture of the Shipwreck of S. Satiro, in the church of S. Ambrogio at Milan. He afterwards studied with success the works of Paolo Veronese, and, though very unequal to that distinguished painter in the airs of his heads and the turn of his figures, he approached him in the splendour of his colouring and in the breadth of his light and shadow. Possessed of a lively invention, and an uncommon facility of execution, he was admirably qualified for the functions of a copious machinist, and his large fresco works, of ceilings, and other decorations, representing allegorical subjects, are considered his best performances. After giving proofs of his ability at Milan, and in other cities in Italy, Tiepolo was invited to

the court of Spain. He painted several splendid frescoes in the new palace at Madrid, which were sufficiently admired to excite some degree of jealousy in Mengs, the popular court painter, who was then in the height of his celebrity. Of these, a particular description will be found in Mr. Cumberland's Catalogue of the paintings in the King of Spain's palaces. He died at Madrid in 1770, aged 73. We have about fifty-six etchings by this master, executed with taste, neatness, and spirit; of which the following are the most deserving of notice:

The Adoration of the Magi. This is esteemed his best print.
A set of twenty-four Fancy Subjects.
Ten Fancy Subjects, of a smaller size.

TIEPOLO, Giovanni Domenico. He was the son of the preceding artist, born at Venice about the year 1726, and was instructed by his father, and painted some historical subjects in the churches at Brescia. He accompanied Gio. Batista Tiepolo to Spain, where he assisted his father in his works in the palace at Madrid. We have several etchings by this artist, in some of which he has imitated the style of Benedetto Castiglione. Among others are the following:

A set of twenty-seven plates of the Flight and the Repose of the Holy Family in Egypt.
The Passion of Christ; in fourteen plates.
A set of twenty-six Heads, in the style of *Benedetto.*
The Virgin appearing to St. Theresa; *after Gio. Bat. Tiepolo.*
St. Ambrose preaching to the People; *after the same.*

TIEPOLO, Lorenzo. He was the younger brother of Gio. Domenico Tiepolo, and painted and etched in the style of his father.

TILBURG, Egidius, or Giles van, the elder. According to Descamps, this painter was born at Antwerp about the year 1578. He was a contemporary of David Teniers the old, and painted similar subjects, representing Flemish wakes and festivals, which were esteemed at the time in which he lived.

TILBURG, Giles van, the younger. He was the son of the artist mentioned in the preceding article, born at Brussels in 1625, and was first instructed by his father; but on the death of that painter he became a scholar of the younger Teniers, at the time when Francis Du Chatel studied under that master. He imitated the style of his last instructor with some success, and Teniers had sometimes the mortification of seeing the works of Tilburg preferred to his own. His pictures represent peasants regaling, and village feasts, which are ingeniously composed and vigorously coloured, though infinitely inferior to those of Teniers in the lightness and dexterity of his pencil, and in the clearness and purity of his colouring. The works of the younger Tilburg are held in considerable estimation in Flanders, where they are found in the best collections.

TILL, John Charles van. A German engraver, who flourished about the year 1644. He was chiefly engaged in engraving portraits and other book-plates. His name is affixed to an indifferent etching of a bust of Ferdinand Talientschger, crowned by Minerva. It is inscribed *Joh. Carl van Till,* 1644.

TILLART, John Baptist. A French engraver, who resided at Paris when Basan published his Dictionary in 1760. We have by him several etchings of the national dresses of the Savoyards and Russians; after St. Aubin, Le Prince, and others.

TILLEMANS, Simon Peter. This artist was born at Bremen about the year 1602. He passed the early part of his life in Italy, where he was esteemed as a painter of landscapes. He also painted portraits with reputation, and was invited to the court of Vienna by the Emperor Ferdinand, whose portrait he painted, with those of several of the most distinguished personages of the court. He was living in 1668.

TILLEMANS, Peter. He was born at Antwerp in 1684, and was instructed in landscape painting by an indifferent artist, whose name is not mentioned. He visited England in 1708, and first attracted notice by his excellent copies after Borgognone and other artists, particularly Teniers, of whose works he preserved the freedom and spirit. He also painted landscapes, with small figures, sea-ports, and views, of his own composition; and when he came to be known was employed by several persons of distinction. He also excelled in painting views of the principal country-seats, huntings, races, and drew horses in perfection. He was favoured with the patronage of the Duke of Devonshire, for whom he painted one of his best pictures, representing a view of Chatsworth, and was much employed by Lord Byron, whom he instructed in drawing. He died at Norton, in Suffolk, in 1734, aged 50.

TIMOTEO, da Urbino. See Vite.

TINELLI, Cavaliere Tiberio. This painter was born at Venice in 1586, and for some time was a scholar of Giovanni Contarini, but afterwards studied under Leandro Bassano, whose style he followed, particularly in his portraits, in which he excelled. He introduced a mode of representing his portraits in some historical character, which met with great encouragement. His small pictures of historical and fabulous subjects were no less admired, and he was considered one of the popular painters of his day. Some of his pictures found their way into the collection of Louis XIII. King of France, who esteemed them sufficiently to confer on him the order of knighthood. He occasionally painted large pictures and altar-pieces, in which he was less successful than in those of a cabinet size. He resided the greater part of his life at Florence, where his works were esteemed. According to Ridolfi, the pressure of some domestic afflictions sunk him into a state of melancholy and despondency, and he is said to have put an end to his life in 1638, at the age of 52.

THINGHIUS, A. M. This artist is mentioned by Basan as the engraver of a plate from a drawing by *Callot*, formerly in the cabinet of M. de Julienne. He flourished about the year 1760.

TINTI, Lorenzo. An Italian painter and engraver, born at Bologna in 1634. He was a scholar of Gio. Andrea Sirani, and painted some altar-pieces for the churches at Bologna in the style of his master, of which the most worthy of notice are his picture of the Scourging of Christ, in the church of La Madonna del Piombo; and the Virgin and infant Christ, with several Saints, in S. Tecla. We have several etchings by this artist,

among which is the frontispiece to the Funeral Pomp of Francis I. Duke of Modena; after *Francesco Stringa.* He also etched several plates from some of the painters of the Bolognese school, particularly after *Elisabetta Sirani.*

TINTI, Camillo. He was born at Rome about the year 1738, and was employed by Gavin Hamilton to engrave some of the plates for his Scola Italica; among which are the following:

The Marriage of St. Catherine; *after Parmigiano.*
Meleager and Atalanta; *after Polidoro da Caravaggio.*
Christ praying on the Mount of Olives; *after Lanfranco.*

TINTORETTO, Giacomo Robusti, called Il. This distinguished painter was born at Venice in 1512. He was the son of a dyer, on which account he acquired the name of Il Tintoretto. From his infancy he discovered a marked disposition for the art, and covered the walls of his father's house with those infantine and artless sketches which are the sure indications of decided genius. His father, so far from controling this marked propensity, had him instructed in the rudiments of design, and placed him as a disciple of Titian, under whom he had the advantage of studying some time. The rapidity of his advancement, which outstripped that of all his fellow students, alarmed the jealousy of his instructor, who had the meanness to expel him from his academy. This apparent indignity, so unjust and unmerited, did not however abate his courage, nor disconcert the progress of his career; it served only to inspire him with more vigorous and extensive conceptions. He formed the daring project of creating a new style, founded on an union of the beauties of Venetian colouring with the Florentine grandeur of design. In a short time he established a school of art, and, to excite the emulation of his disciples, had the following precept inscribed on the wall of his painting room: *Il Disegno di Michel Angiolo, e il Colorito di Tiziano.* He furnished himself with the best casts he could procure, from the antique marbles and bassi-relievi, and had models sent him from Florence, taken by Daniello da Volterra from the figures of the tomb of the Medici, by Michael Angelo Buonaroti. From these, we are told by Lanzi, his studies were unremitted, which he often continued by the light of the lamp, for the purpose of giving greater breadth and power to the effect of his light and shadow. To acquire a perfect acquaintance with foreshortening, which was less studied by the Venetians than the Lombards, he is said to have suspended the models of figures in the air; and frequented the lectures and dissections of the anatomist, to acquire a complete knowledge of the muscular construction of the human figure. These pursuits he followed with a genius, which Vasari, though inimical to him, is forced to admire, and calls the most daring that has appeared in the art; an imagination rich in novel and extensive ideas, and a picturesque enthusiasm, capable of conceiving and representing the most violent and varied expression of the passions. Such were the endowments possessed by Tintoretto, and such the system he for some time adopted in his studies. But what avails the most unbounded genius, says Lanzi, or all the gifts necessary to form a consummate artist, without diligence, a virtue, which, according to Tully, includes every other? Unfortunately for the fame of Robusti, this essential qualification is generally found incompatible with the furor of dispatch. Of the fecundity of his invention, and the unexampled facility of his execution, he gave a decided proof on the following

occasion. The members of the Confraternity of S. Rocco, at Venice, having determined to decorate their church with a painting representing the Apotheosis of their patron saint, commissioned some of the popular artists of the time, Paolo Veronese, Andrea Schiavone, Salviati, F. Zuccaro, and Tintoretto, to prepare sketches of the subject, that the most approved might be carried into execution. On the day appointed for the decision, when the other painters presented their designs, Tintoretto produced his finished picture, to the surprise of all present. His astonished competitors rendered justice to so extraordinary an exertion, and denominated him, *Il furioso Tintoretto, un fulmine di Pennello.*

The impetuosity of his genius, and the extraordinary promptness of his hand, together with an ardent desire of embracing every opportunity of distinguishing himself, induced him to paint several large works for the convents and monasteries at Venice, for little more than the expense of the canvas and colours. It is not to be wondered at, that the effect of this unusual readiness and dispatch, was the frequent production of works unworthy of his more attentive exertions; and it was this inequality in his performances, which occasioned Annibale Caracci, in one of his letters to Lodovico, to remark, that Il Tintoretto was sometimes equal to Tiziano, and was often inferior to himself. Of the merit of his principal works, he appears to have been himself fully sensible, as he particularly distinguished three of them, by signing them with his name. These are his admired picture of the Crucifixion, painted for the Scuola di S. Rocco, at Venice, of which we have a fine engraving by Agostino Caracci; the Marriage of Cana in Galilee, painted for the Refectory of I Crociferi, and now in the Sacristy of S. Maria della Salute, of which there is a print by his disciple Odoardo Fialetti; and his celebrated picture called Il Servo, representing the Miracle of the Venetian Slave, who having been condemned to martyrdom by the Turks, invoked the protection of St. Mark, who appearing to succour him, the instruments of the executioners are broken, and the crowd of his persecutors is dispersed: it was formerly in the Scuola di S. Marco, and is now in the gallery of the Louvre. This extraordinary picture is regarded as his masterpiece. The composition is grand and judicious, the design is strictly correct, and the forms select and dignified. The effect of the chiar-oscuro is striking and impressive, and the colouring is not inferior to the finest works of Titian, either in purity or power. Next in merit to these may be ranked his pictures of the Assumption, in the church of i Crociferi; and the Resurrection, in the Scuola di S. Rocco. Many other estimable works of Robusti, in the public edifices at Venice, are particularly mentioned by Zanetti in his *Pittura Veneziana.* On his inferior performances, the produce of an unbridled imagination, and an ungovernable impetuosity, which, it must be confessed, form the majority of his works, it will be less necessary and less agreeable to dwell. "Of all the extraordinary persons," says Vasari, "that have practised the art of painting, for wild, capricious, extravagant, and fantastical inventions, for furious impetuosity and boldness in the execution of his works, there is none like Tintoretto; his strange whimsies are even beyond extravagance, and his works seem to be produced rather by chance, than in consequence of any previous design; as if he wanted to convince the world that the art was a trifle, and of the most easy attainment." The enthusiasm of his genius, and the energy of his pencil, are indeed beyond all conception: and, though in the torrent of his executive powers, he frequently breaks through all the bounds of reason and propriety, and outrages every rule of character and costume; such is the seductive charm of his colour, and the fascinating magic of his chiar-oscuro, that we cannot

refuse him the tribute of our admiration. A just idea of the strength and extent of his faculties can only be formed by contemplating them in the immense works he has left in the public edifices at Venice. What is to be seen of him elsewhere, affords only an exhibition of his infirmities. This eminent painter, like the greater part of the artists of his country, excelled in portraits; but in these will be found the same inequality that is seen in his historical works. He died at Venice in 1594, aged 82. We have only one etching by this painter, representing

The Portrait of the Doge Pacale Ciconia.

TINTORETTO, Marietta Robusti, called. This lady was the daughter of Giacomo Robusti, born at Venice in 1560. She was instructed in the art by her father, and devoted herself to portrait-painting, as the most suited to her sex, in which she acquired considerable reputation. She painted many of the principal personages at Venice, but her celebrity was not confined to her native country. She was invited to the court of the Emperor Maximilian, and that of King Philip II. of Spain; but her father's affectionate attachment to her, could not be prevailed on to consent to a separation from her. She died in the prime of life, in 1590.

TINTORETTO, Domenico Robusti, called. This artist was the son and disciple of Giacomo Robusti, born at Venice in 1562. He followed the traces of his father, but, as Ascanius followed those of Æneas, *non passibus æquis*. There is a great similarity in the airs of the heads, in the colouring, and in the harmony of the effect; but his works are greatly inferior to those of his father in invention, in the spirit of his pencil, and in the vigour of his colouring. His principal works are in the Sala di Consiglio, and in the Scuola di S. Marco, at Venice; in some of which he is said to have been much assisted by his father. He was more successful in portraits than in historical painting, and painted many of the principal personages of his time. He died in 1637, aged 75.

TISCHBEIN, John Henry, the elder. This artist was born at Hayna, near Hesse-Cassell, in 1722. He received his first instruction in the art from an obscure painter of his own country, named Fries; but he afterwards studied at Paris, under Carl Vanloo. After passing some time under that master he went to Venice, where he frequented the school of Gio. Batista Piazzetta. He painted history with some reputation, and was appointed painter to the Landgrave of Hesse-Cassell. He etched several plates from his own designs, among which are the following:

Venus and Cupid.
Cupid stung by a Bee complaining to Venus.
Nympths bathing.
Hercules and Omphale.
Menelaus and Paris.
Thetis and Achilles.
The Resurrection; after the picture he painted for the church of St. Michael, at Hamburg.

TISCHBEIN, John Henry, the younger. He was the son of the preceding artist, born at Hayna in 1751, and was taught the rudiments of design by his father. His genius led him to landscape painting, though he occasionally practised portraiture. The pic-

turesque views of Switzerland were the favourite subjects of his pictures. He engraved several plates both with the point and in aqua-tinta, among which are the following :

Acis and Galatea ; *after Moore.*
Bacchus and Ariadne ; *after the same.*
A Stag-hunt ; *after Ruthard.*
A Landscape, with cattle ; *after P. Potter.*
A Mountainous Landscape ; *after Rembrandt.*
A Landscape, with animals ; *after J. H. Roos.*

TISCHLER, Anthony. A German engraver, who flourished about the year 1750. He engraved part of the plates for the collection of prints from the pictures of the cabinet of Count Bruhl.

TISI. See Garofalo.

TITI, Santi di. This painter was born at Citta S. Sepolcro, in the Florentine state, in 1538, and was first a disciple of Agnolo Bronzino, but, according to Baldinucci, he afterwards became a scholar of Baccio Bandinelli. But his principal improvement was derived from his studies at Rome, during a long residence in that city, where he designed with great assiduity from the antique, and after the works of the best masters. He returned to Florence a correct and graceful designer, and distinguished himself as the ablest painter of his time among his countrymen, except in his colouring, which is occasionally languid, with somewhat of a want of relief. He excelled in architecture and perspective, with which he successfully embellished his pictures, and gave to his compositions both dignity and variety. Among his most esteemed works are his picture of Christ, with the Disciples at Emaus, in the church of S. Croce, at Florence ; and the Resurrection of Lazarus, in the cathedral of Volterra. There are also several of his works in the private collections in Florence, of which one of the most celebrated is the Baptism of Christ by St. John, in the Corsini palace. It is an elegant and graceful composition, correctly designed, with a more vigorous colouring than is usually found in his works. He died at Florence in 1603, aged 65.

TITI, Tiberio. He was the son of the artist mentioned in the preceding article, born at Florence in 1578, and was instructed in design by his father. He did not, however, follow the same style, but devoted himself to portrait painting, which he practised with success. He also excelled in drawing small portraits with lead, in which he was much employed by Cardinal Leopold de Medici, and a considerable collection of heads, designed by him for that prince, are carefully preserved in the Florentine Gallery. He died in 1637, aged 59.

TITIAN, Tiziano Vecelli, da Cadore, called. This distinguished painter, the great founder of the true principles of colouring, was of a noble family of Friuli, born at the castle of Cadore, according to Ridolfi, in 1477. Having shown an early inclination for the art, he was sent, when he was ten years of age, to Venice, and placed under the protection of his uncle. He is said, by Lanzi, to have received his first instruction in the art from Sebastiano Zuccati, and was afterwards successively the disciple of Gentile and

Giovanni Bellini. Under these masters he followed a servile and laboured imitation of nature; and it was not until he had seen the works of Giorgione that he quitted the tame and spiritless style which characterised the works of his first instructors, and adopted a bolder outline, greater freedom of hand, and a broader effect of light and shadow. When he was eighteen years of age he painted a portrait of the head of the noble family of Barbarigo, which excited universal admiration, and soon afterwards was employed, in conjunction with Giorgione, to paint the two fronts of the Fondaco de Tedeschi; and his portion of the undertaking having been preferred to that of his competitor, served to establish more firmly his growing reputation. On the death of Giorgione, in 1511, he succeeded him in several important commissions, in which he was employed. He was soon afterwards invited to the court of Alfonso, Duke of Ferrara, for whom he painted his celebrated picture of Bacchus and Ariadne, and two other fabulous subjects, in which he still retained somewhat of the style of Giorgione. It was at the court of Alfonso that he became acquainted with Ariosto, whose portrait he painted, and was celebrated by the poet in his Orlando Furioso.

In 1523, the senate employed him to ornament the Sala del Gran Consiglio, where he painted, among other considerable works, the famous Battle of Cadore, between the Venetians and Imperialists. This grand performance was destroyed by fire, but its composition has been preserved to us by the print engraved from it by Fontana. He soon afterwards painted his celebrated picture of S. Pietro Martire, for the church of S. S. Giovanni e Paolo, at Venice, which is generally regarded as his chef d'œuvre in historic painting. This admirable picture was one of the first objects of French spoliation, and is now one of the principal attractions in the gallery of the Louvre. Notwithstanding the importance of these works, the remuneration he received for them was not sufficient to place him in easy circumstances, and he was even in a situation bordering on indigence, when the praises bestowed on his works, in the writings of his friend Pietro Aretino, recommended him to the notice of Charles V. and when that monarch visited Bologna in 1530, to be crowned by Pope Clement VII. he was invited thither to paint the portrait of the Emperor, and those of his principal attendants, for which he was liberally rewarded, and commissioned to paint several pictures for his new patron. On the departure of Charles V. from Bologna, Titian returned to Venice, where he found Il Pordenone in possession of a considerable portion of the public favour. The superiority of his talents, however, triumphed over those of his respectable competitor, and he was extensively employed for the churches and public edifices. It was about this time that he was invited to the court of Federigo Gonzaga, Duke of Mantua, whose portrait he painted, and a series of the twelve Cæsars, for a saloon in the palace, beneath which, Guilio Romano afterwards painted a subject from each of their histories.

In 1543 Pope Paul III. visited Ferrara, where Titian painted his portrait, and was invited by that pontiff to Rome: but having formed an engagement with Francesco della Rovere, Duke of Urbino, he was under the necessity of declining the invitation. Having accomplished his undertaking at Urbino, he was again invited to visit Rome by the Cardinal Farnese, and arrived in that city in 1548, where he was received in the most distinguished manner. He was lodged in the palace of the Belvedere, and painted, for the second time, the portrait of the Pope, whom he represented sitting between the Cardinal Farnese and Prince Ottavio. It was about this time that Michael Angelo Buonaroti is said to have paid him a visit, whilst he was painting his famous picture of Danaë, and, after expressing his admiration of the beauty of the colouring, lamented that the

Venetian painters paid so little attention to design. The Pope, to retain him at Rome, is said to have offered him the lucrative office of Fratel del Piombo, vacant by the death Frá Sebastiano del Piombo, but he declined accepting the appointment, from conscientious motives.

Titian had no sooner returned to Venice from Rome, than he received so pressing an invitation from his first protector Charles V. to visit the court of Spain, that he could no longer refuse it, and he arrived at Madrid in the commencement of the year 1550. During a residence of three years in Spain, he painted many admirable pictures, for which he was richly rewarded. He was appointed a gentleman of the chamber to the Emperor, who conferred on him the order of Saint Iago, and constituted him a Count Palatine of the empire. Charles did not only grace this eminent artist with the splendid titles and ornaments above mentioned, he bestowed on him more solid marks of his favour, appointing him rents in Naples and Milan, of two hundred ducats annually each, besides a munificent compensation for eve.y picture he painted.

Titian had quitted Spain before Philip took possession of the throne; the arts, however, had rapidly advanced. As soon as Philip had finished building the Escurial, he conceived the idea of enriching it with every thing suitable to the magnificence of its scale, and he cast his eye towards his father's favourite painter, Tiziano, then returned to his native country. Whether he solicited him to return to Spain does not appear, but it is certain that he employed him in many commissions. The pictures which Titian painted in Spain, and those he sent thither, form, of themselves, a large and magnificent collection. The catalogue of the Escurial, and of the palaces at Madrid, give but a very imperfect idea of the works of Titian in Spain. Many, and some of those the finest of his productions, have been withdrawn from public view, by the scruples of bigotry, among which is the inimitable picture of the sleeping Venus, which was made a present by Philip IV. to King Charles I. when Prince of Wales, on his visiting Spain, and which, after the death of that unhappy monarch, was purchased by the Spanish Ambassador then resident in England. This admirable picture was one of the few works of art which escaped the conflagration of the palace of the Pardo, and it is reported by Palomino, that when the dreadful accident was reported to the King, he earnestly demanded if the Titian Venus had escaped the flames; on being assured that it was safe, he calmly replied, " then every other loss may be supported."

In 1553 Titian returned to Venice, and was soon afterwards invited to Inspruck, where he painted the portraits of Ferdinand, King of the Romans, his Queen, and family, in one picture, which is said to have been one of his finest productions. The talents of this eminent painter were permitted a career of unusual longevity, and he continued the exercise of his art until the year 1576, having lived within one year of a century, when he died of the plague. Towards the close of so long a life, it may be reasonably imagined that his works exhibited the infirmities of senility, and that his last works were little more than the prattle of old age, but as it has been justly observed, it was the prattle of Nestor.

From the foundation of the Venetian school, a mode of proceeding was adopted, which, though well calculated to give the painter a greater promptness of execution, a more commanding dexterity of hand, and a more chaste and lively colouring than is to be found in the artists of the Roman or Florentine schools; was also the means of introducing a want of correctness in their design, and a neglect of purity in their forms. Their method was, to paint every thing without the preparation of a drawing, whereas,

the Roman and Florentine painters never introduced a figure of which they had not studied and prepared a model or cartoon. Following the system of his countrymen, Titian painted immediately from nature, and, possessed of a correct eye, tuned to the harmony of effect, he acquired a style of colouring perfectly conformable to truth. Satisfied with this identity of imitation, he was little sensible of the select beauty of form, or the adaptation of that characteristic expression, so essential to the higher order of historic painting. In his works of that description, if we look for the fidelity of the historian, he will be found, like the other artists of his country, little scrupulous in point of accuracy. He neither presents us with the precise locality of the scene, the strict propriety of the costume, nor the accessories best suited to the developement of the subject; attributes so estimable in the works of those painters who consulted the best models of antiquity.

"Raffaelle and Titian," says Sir Joshua Reynolds, "seem to have looked at nature for different purposes, they both had the power of extending their view to the whole; but one looked for the general effect produced by form, the other as produced by colour. We cannot refuse to Titian the merit of attending to the general form of his object, as well as colour, but his deficiency lay, a deficiency at least when he is compared with Raffaelle, in not possessing the power, like him, of correcting the form of his model, by any general idea of beauty in his own mind."

As Titian contented himself with a faithful representation of nature, his forms were fine, when he found them such in his model. If, like Raffaelle, he had been inspired with the genuine love of the beautiful, it might have led him to have courted it in selected nature, and in her more attractive charms to be found in the polished graces of the antique; the purity of his design, thus united with the enchanting magic of his colouring, would have stamped him the most accomplished painter that the art has produced. But, although Titian cannot with propriety be placed among those artists who have distinguished themselves by the excellence of their choice, and the purity of their sentiment, he is not altogether wanting either in grandeur or dignity. Like Michael Angelo, he occasionally exaggerated or agrandized his design, but it was rather to render nature more tender and fleshy, than, like Buonaroti, to render it more vigorous and muscular. A genial feeling for colour, rather than a correct principle of composition, induced him to make prominent the most beautiful parts of his figures, as affording the best masses and the boldest relief. His female figures and children are preferable to those of his men, and he has given them an air of *naivité* and ease, which, though not absolutely grace, is nearly allied to it, and it is generally supposed that both N. Poussin and the sculptor Fiammingo, who excelled in the design of infantile beauty, formed their idea of it by contemplating the works of Titian.

As a colourist, Titian holds an unrivalled dominion over every competitor. No painter has viewed nature with so chaste an eye, and to none were the tender blandishments of her tinting more confidentially communicated. In his pictures, the tones are so subtilely melted, as to leave no intimation of the colours which were on his palet; and it is perhaps in that respect that his system of colouring differs so materially from that of Rubens, who was accustomed to place his colours one near the other, with a slight bending of the tints. He had observed, that in nature every object offered a particular surface or character, transparent, opaque, rude, or polished, and that all these objects differed in the strength of their tints, and the depth of their shadows. It was in

this diversity, that he found the generality and perfection of his art. Hence, as Mengs remarks, in imitating nature he took the prevalent for the whole, and represented his fleshy tones, chiefly composed of demitints, totally by demitints, and divested of demi-tints those passages in which few were discernible in nature. By these means he arrived at an undescribable perfection of colouring, which approaches to illusion.

In invention and composition, he confined himself to a representation of what appeared to him to be naturally necessary to the subject; and this strict adherence to individuality, prompted him to introduce into his historical pictures, instead of ideal characters analogous to the subject, heads designed from life, with a precision which gave to the most interesting subjects of history the formality of portraiture. That he was capable of occasionally venturing beyond this boundary, he has given proof in his fine picture of S. Pietro Martire, in which his friend and admirer, Algarotti, asserts, that the most fastidious critic, "cannot find the shadow of a defect." The composition of this celebrated picture is admirable, and, though composed of very few figures, they are spiritedly designed, full of action, and marked with a grandeur seldom found in the works of this artist.

As a painter of portraits, Titian is indisputably entitled to the highest rank. To the nobleness and simplicity of character which he always gave them, he added, what Sir Joshua Reynolds calls, "a sort of senatorial dignity," a natural and unaffected air, which distinguishes his personages from those of every other artist, and, to his transcendent excellence in this branch, he is indebted for a great portion of his fame.

To the celebrity of Titian as a painter of history and portraits, is to be added his excellence in landscape painting. Whether it is predominant, or introduced as an accessory, it is always treated by him in the grandest and most picturesque style. Such is the admirable back-ground of his famous picture of S. Pietro Martire, than which it would be difficult to find in the whole range of art, a more sublime and impressive accompaniment, so artfully conducive to the terrific effect of the subject.

This great artist is said to have engraved both on copper and on wood. The copper-plates attributed to him are several large landscapes, from his own designs, which are etched in a slight, but masterly style, among which is one with a shepherd leading his flock to a brook and playing on his pipe. Of his wooden cuts the following are considered the most authentic:

The Marriage of St. Catherine; inscribed, *Titianus Vecellius Inventor lineavit.*
Samson and Delilah; no mark.
The Triumph of Faith, represented by a procession of Patriarchs, Evangelists, Saints, Martyrs, &c. a long frieze of eight or ten prints; dated 1505.

TITIANO, Girolamo Dante, called Il. According to Ridolfi, the family name of this artist was Dante. He was brought up in the school of Titian, and was employed by that master to assist him in several of his works. By frequently painting in conjunction with him, and sometimes copying his works, some of his pictures, retouched by Titian, have been taken for the original productions of that painter. He sometimes painted from his own designs, and his picture in the church of S. Giovanni, at Venice, representing S. S. Cosmo e Damiano, is worthy of the school in which he was educated.

TITO, Pompilio. According to Professor Christ, this engraver resided at Rome about the year 1685. He has not, however, specified any of his prints, but says, that he marked them with the initials P. T. with the date.

TIVOLI, Rosa di. See Roos.

TOBIN, J. This artist was a native of England, and flourished about the year 1770. He etched several plates of landscapes, from *H. Grim.* He also executed some tinted plates after Both, Ostade, and other masters.

TOCQUÉ, John Louis. A French painter, born at Paris in 1696. He was first a scholar of Nicholas Bertin, and afterwards studied under Hyacinth Rigaud. Tocqué devoted himself chiefly to portrait painting, in which he acquired considerable reputation, and was made a member of the Academy at Paris. He was invited to the court of Petersburg by the Empress Elizabeth, where he painted the portrait of that princess, and met with the most flattering encouragement. He died in 1772, aged 76.

TOEPUT, Louis. This painter was born at Mechlin in 1550, but, according to Descamps, went into Italy at an early period of his life, where he passed the remainder of his days. He was much esteemed as a landscape painter, and also represented fairs and markets, which were well painted and finely coloured. He chiefly resided at Trevigi, in the Venetian state, where he was living in 1604.

TOL, Van. This artist was a copyist and imitator of the style of Gerard Douw. Although his works are very inferior to those of the admired painter he followed as his model, some of his pictures are very highly wrought up, and are well coloured. He painted conversations and family subjects similar to those of Douw.

TOLEDO, Juan de. A Spanish painter, born at Lorca, in the kingdom of Murcia, in 1611. He was the son of Miguel de Toledo, an obscure artist, by whom he was instructed in the rudiments of design. According to Palomino, he went to Italy when he was young, and first studied at Naples, under Anniello Falcone. He afterwards went to Rome, where he became the disciple and friend of Michael Angelo Cerquozzi, called delle Battaglie. On his return to Spain he established himself at Granada, and acquired a distinguished reputation as a painter of battles and sea-pieces. His abilities were not, however, confined to those subjects. He gave proof of considerable talent as a painter of history; and there are several of his works in the churches at Granada, Murcia, Madrid, and Alcala de Henares, of which the most creditable to his reputation are the Assumption of the Virgin, at the Colegio de San Estevan, at Murcia; and the Conception, in the church of las Monjas, at Madrid. He died in 1665, aged 54.

TOLOSANO. See Baron.

TOMBE, N. La. This painter was born at Amsterdam in 1616. After learning the rudiments of the art in his native city, he travelled to Italy, and resided some years at Rome, where he was chiefly employed in painting small landscapes and architectural subjects, which he decorated with figures in the Italian costume. He sometimes painted

views of the vestiges of ancient buildings and monuments, in the vicinity of Rome, with landscapes in the back-grounds, in which he appears to have imitated the style of Cornelius Poelemburg. He also occasionally painted small portraits, in which he was much employed after his return from Italy. He died at Amsterdam in 1676, aged 60.

TOMOLIUS, Luca. The name of this engraver is affixed to a small portrait of F. Lælius Contesino, executed with the graver in a coarse style.

TOMS, W. H. An English engraver, who flourished about the year 1740. He engraved several views and architectural subjects, some book-plates, and a few portraits. The following are among his prints most worthy of notice:

The Portrait of Sir Philip Percival; *after Vandyck.*
Two Views of Greenwich Hospital; *after Lawranson.*
Four Views of Gibraltar; *after Macé.*
A set of eight Views in the Island of Jersey.

TOORNVLIET, James. This painter was born at Leyden in 1641, and was instructed in the rudiments of design by an obscure artist, who is not mentioned. He for some time applied himself to portrait painting, and had acquired some reputation in that branch, when, in 1670, he was induced to accompany his friend, Nicholas Rosendael, in a journey to Italy. On his arrival at Rome, the works of Raffaelle were the particular objects of his admiration, and he was inspired with the ambition of distinguishing himself as a painter of history. He pursued his object with great assiduity, and became a careful and correct designer. To improve himself in the principles of colouring, he visited Venice, where he resided some time, and studied with attention the works of Titian, Tintoretto, and Paolo Veronese. After an absence of six years he returned to Holland, where he commenced his new career with the most sanguine expectations. These flattering prospects were, however, never accomplished. His style of design, founded on the taste of the Roman school, was either not intelligible, or not agreeable to his countrymen; and, notwithstanding the respectability of his talents, they were neither admired nor employed. His compositions are ingenious, his design more correct than is usual in the painters of his country, and his colouring clear and natural. He died at Leyden in 1719, aged 78.

TORBIDO, Francesco, called Il Moro. This painter was born at Verona about the year 1500, and was for a short time a scholar of Giorgione, but he afterwards became a disciple of Liberale da Verona. With somewhat of the rich colouring of Giorgione, his works exhibit the correct design and the careful finishing which distinguish the productions of Liberale. His process was extremely slow, which may account for the paucity of his pictures. There are few of his works in the churches; among those most deserving of notice are some frescoes representing the Life of the Virgin, in the cathedral at Verona, of which that of the Assumption is deservedly esteemed. There is also an admired picture by him in the church of S. Maria Maggiore, at Venice, representing the Transfiguration. His easel pictures are frequently found in the private collections at Verona and Venice. He was much employed in painting portraits, which he finished with extraordinary neatness and precision, and they are said to have possessed the merit of a faithful resemblance. He died in 1581, aged about 81.

TORELLI, Cesare. According to Baglione, this painter was a native of Rome, and a disciple of Giovanni de Vecchi. He flourished in the pontificate of Sixtus V. and was employed both as a painter and a mosaicist in the library of the Vatican, and in the Scala Santa, in St. John of Lateran. In the church of La Madonna del Orto, he painted, in fresco, two sybils larger than life, which are considered as his finest works.

TORNIOLI, Niccolo. According to Malvasia, this artist was born at Siena, and flourished about the year 1640. He resided some time at Bologna, where he painted two pictures for the church of S. Paolo, representing Cain slaying Abel, and Jacob wrestling with the Angel.

TORRE, Flaminio. This artist was born at Bologna in 1621, and was first a scholar of Jacopo Cavedone, but afterwards studied under Guido Rheni. His greatest excellence was the exactness with which he copied the pictures of the most eminent masters, which he did with such precision, that it was difficult for the most experienced eye to distinguish his copy from the original. He painted, however, some pictures of his own composition for the churches at Bologna, of which the most esteemed is a Deposition from the Cross, in S. Giorgio. We have a few etchings by F. Torre, among which are the following:

The Virgin and Infant, with St. Francis and St. Jerome; *after L. Caracci.*
The Patron Saints of the city of Bologna; *after Guido.*
Pan conquered by Love; *after Agos. Caracci.*

TORRENTIUS, John. According to Descamps, this artist was born at Amsterdam in 1589, and was not less remarkable for the talents he possessed as a painter, than for the depravity of his morals. In the early part of his life he painted conversations, domestic subjects, and still-life; and his pictures were greatly admired for the beauty of the finishing, and the truth and delicacy of the colour. But he afterwards fell into a dissolute and abandoned course of life, and he selected for the subjects of his pictures the most disgusting indecencies, surpassing even the most licentious outrages of Petronius or Aretin, which his extraordinary ability only rendered more objectionable. To profligacy he added impiety, and attempted to justify his atrocities, by propagating tenets subversive of every moral principle, and all the bonds of society. The magistrates at length found it necessary to interfere. He was arrested as the head of this detestable sect, underwent the question, and was sentenced to twenty years imprisonment. By the intercession of some persons of consideration, among whom his biographer places the English Ambassador, he obtained his liberty. Torrentius came over to England, but, giving more scandal than satisfaction, he met with no encouragement, and returned to Amsterdam, where he remained concealed till his death, in 1640.

TORTEBAT, Francis. A French painter and engraver, born at Paris about the year 1610. He was a disciple of Simon Vouet, whose daughter he married, and was a reputable painter of portraits. We have several very spirited etchings by Tortebat, executed in a style resembling that of Michael Dorigny. He engraved the plates for *l'Anatomie des Peintres,* by De Piles, from designs by *John Calcar.* The following are also by him:

Peace descending upon earth; *after S. Vouet.*
St. Louis carried up to Heaven by Angels; *after the same.*
Samson breaking the Pillars of the Temple of the Philistines; *after the same.*

TORTOREL, J. This artist was a native of France, and flourished about the year 1570. He engraved both on wood and on copper, and, in conjunction with James Perison, executed a set of twenty-four large prints, representing the War of the Huguenots. They are coarsely engraved, but not without some spirit.

TOSS, J. The name of this artist is affixed to a spirited etching, representing the Adoration of the Shepherds; *after C. Hochfield.*

TOUNIER, Robert. A French engraver, born at Caen in 1676. He engraved several of the plates for the architectural work by Antoine Desgodetz, entitled, *Les Edifices Antiques de Rome.* He also executed a set of vases from the designs of *Charles Errard,* and some plates of Madonnas, *after Guido.*

TOWNLEY, Charles. An English mezzotinto engraver, by whom we have several portraits, and other subjects, executed in a superior manner. Among others are the following:

PORTRAITS.

Lionardo da Vinci; *after a picture by himself.*
Annibale Caracci; *the same.*
Domenichino; *the same.*
Peter Paul Rubens; *the same.*
Rembrandt; *the same.*
Sir Joshua Reynolds; *the same.*
Percival Pott, Surgeon, F. R. S.; *after Reynolds.*
Joseph Allen, M. D.; *after Romney.*
Sir Hyde Parker, Vice-Admiral; *after the same.*

SUBJECTS.

Agrippina weeping over the Tomb of Germanicus; *after Cosway.*
Bulls fighting; *after Stubbs.*

TRABALLESI, Francesco. According to Baglione, this artist was a native of Florence, and flourished at Rome in the pontificate of Gregory XIII. In the Chiesa dé Greci, which was founded by that Pope, are two altar-pieces by this painter, one representing the Annunciation, and the other Christ disputing with the Doctors.

TRABALLESI, Guilio. An Italian designer and engraver, born at Florence about the year 1728. He made the greater part of the designs for the collection of portraits of the illustrious men of Florence, which were engraved by Allegrini and others. We have several etchings by him, from the most eminent Bolognese painters; among which are the following:

The Communion of St. Jerome; *after Agos. Caracci.*
The Conversion of St. Paul; *after L. Caracci.*

St. Alo and St. Petronius kneeling before the Virgin; *after Cavedone.*
The Circumcision; *after Guido.*
The Communion of St. Catherine; *after F. Brizzio.*

TRAINI, Francesco. This painter was a native of Florence, and flourished about the year 1400. He was the most distinguished disciple of Andrea Orcagna. Vasari mentions a picture by him, in the church of S. Caterina at Pisa, representing S. Tommaso d'Aquino, which, in point of composition, colouring, and effect, surpassed the works of his master.

TRAMAZINO, Franco. This artist is noticed by Florent le Comte as the engraver of a print, representing a solemn entry into the city of Rome, which he speaks of as scarce.

TRASI, Lodovico. This painter was born at Ascola in 1634, and was a scholar of Andrea Sacchi, at the same time with Carlo Maratti; he afterwards became the disciple of his fellow student. In his easel pictures he resembles the style of Maratti, but in his larger works and altar-pieces he imitated the less laboured and more spirited manner of Sacchi. Such is his fine picture of S. Niccolo, in the church of S. Cristoforo, at Ascola, which is esteemed one of his best works. In the cathedral are some frescoes by him, of which the most admired is the Martyrdom of S. Emidio.

TRAVI, Antonio. This painter was born at Sestri, in the Genoese territory, in 1613. On account of his deafness, he is generally known by the name of Il Sordo di Sestri. He was originally a colour-grinder to Bernardo Strozzi, who instructed him in design, and he afterwards studied landscape painting under Godfrey de Wael, a Flemish painter of some celebrity. He acquired considerable reputation in that branch of the art, and painted a great number of pictures at Genoa, and in the state, which possess sufficient merit to find a place in the best collections. He died in 1668, aged 55.

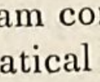
TREMOLLIERE, Peter Charles. A French painter, born at Chollet, in Poitou, in 1703. He was sent to Paris when he was young, where he became a scholar of John Baptist Vanloo, under whom his progress was remarkable. Having gained several prizes at the academy, he was sent to Rome, under the pension of the King, where he studied six years. On his return from Italy he resided some time at Lyons, where he painted three pictures for the church of the Carmelites, representing the Nativity, the Adoration of the Magi, and the Presentation in the Temple, which gained him considerable reputation. In 1734 he returned to Paris, and in 1737 was made a member of the Academy there, on which occasion he painted, as his picture of reception, Ulysses shipwrecked on the Island of Calipso. He painted several historical and fabulous subjects for the Hotel de Soubise, and was engaged to prepare the cartoons for a set of tapestry for the King, representing the Four Ages of the World, but he died of a consumption in 1739, aged 36. Tremolliere was considered as one of the most promising artists of his country, at the time at which he lived. He possessed an extensive genius; his compositions were noble and judicious, and his design graceful and correct. He etched a set of studies, *after Wateau,* and had commenced the seven Works of Mercy, *from his own designs,* but he only lived to finish two of them.

TRENTO, Antonio da. This artist was born at Trent, in the Venetian states, about the year 1508. He studied painting for some time under Parmigiano, but, by the recommendation of that master, he afterwards devoted himself to the art of engraving on wood, in the manner called chiar-oscuro. It is supposed that he was instructed in the process by Ugo da Carpi, to whom the invention of it is attributed. He executed several cuts from the designs of *Parmigiano*, which are justly esteemed. He generally used three blocks to each print; the first for the outline, the second for the dark shadows, and the last for the demitint. We have, among others, the following prints by him:

The Virgin embracing the infant Jesus; *after Beccafumi.*
The Holy Family; *after A. del Sarto.*
The Decollation of St. Peter and St. Paul; *after Parmigiano.*
The Tiburtinian Sybil showing the Virgin and the infant Christ to the Emperor Augustus; *after the same.*
Circe receiving the Companions of Ulyses; *after the same.*
Psyche saluted by the People with the Honours of Divinity; *after the same.*

TREVIGI, or Trevisi, Girolamo da. This painter was born at Trevigi in 1508. He went to Rome when he was very young, and formed a correct and graceful style of design, by studying the works of Raffaelle, and the best masters of the Roman school. He afterwards resided some time at Bologna, where he painted several pictures for the churches, of which the most esteemed were a series of pictures in S. Petronio, representing the Life of S. Antono di Padoua; and the Presentation of the Virgin, in the church of S. Salvatore. According to Ridolfi, he afterwards visited England, in the reign of Henry VIII. and was employed by that monarch as a painter, an architect, and a military engineer. He attended the King in his expedition into Picardy, and assisted at the siege of Boulogne, where he was killed, in 1544, at the age of 36.

TREVILLIAN, William. The name of this engraver is affixed to a portrait of Oliver Cromwell's Porter, dated 1650.

TREU, Martin. A German engraver, who flourished about the year 1540. He was contemporary with John Sebald Beham, and Henry Aldegrever, and, from the small size of his prints, is generally placed among what are called the little masters. His plates are engraved from his own designs, and they prove him to have been a man of genius, though inferior to the artists above mentioned in the clearness and precision of the execution, and in the correctness of his drawing. His compositions are judiciously arranged, in which he appears to have studied the style of Lucas van Leyden. He sometimes marked his plates with the initials M. T. with the date, and sometimes with a monogram composed of those letters, thus, . He engraved a variety of moral and emblematical subjects; and, among others, we have the following prints by him:

A set of six small prints, called the Progress of the Prodigal; dated from 1541 to 1543.
Two Figures playing on Musical Instruments.

TREVISANI, Cavaliere Francesco. This painter was born at Trevigi in 1656. He was the son of Antonio Trevisani, an architect of some reputation, by whom he was instructed in the first rudiments of design. He afterwards became the disciple of

Antonio Zanchi, at Venice. He afterwards visited Rome, where he renounced his first principles, and adopted those of the most popular artists then resident in that city, where he was favoured with the patronage of Cardinal Chigi, who employed him in several considerable works, and recommended him to the protection of Pope Clement XI. who not only commissioned him to paint one of the Prophets in St. John of Lateran, but engaged him to ornament the cupola of the cathedral at Urbino, where he represented, in fresco, emblematical subjects of the four Quarters of the World, in which he displayed great invention and ingenuity. The churches and public edifices at Rome abound with his works, of which the most esteemed are his picture of the Death of St. Joseph, in the church of the Roman College; the Virgin contemplating the Instruments of the Passion, in S. Maria, in Vallicella; and his picture of Anthony and Cleopatra, in the Palazzo Spada, painted as a companion to the Rape of Helen, by Guido. He possessed an extraordinory talent of imitating the style of the old masters, in which he was much employed by the Duke of Modena, in copying the works of Coreggio, Parmigiano, and other distinguished painters. He died in 1746, at the advanced age of 90.

TREVISANI, Angelo. He was a native of Venice, and flourished about the year 1750. Though he occasionally painted historical subjects, in which he has given proof of considerable ability in his altar-piece in the church of la Caritá, and other pictures in the public edifices at Venice; he was more esteemed and more employed as a portrait painter, by which he acquired both fame and fortune.

TRINGHAM. This artist is noticed by Mr. Strutt as the engraver of a portrait of the Reverend Samuel Clark; and several book plates. He flourished about the year 1750.

TRISTAN, Luis. A Spanish painter, born at a village near Toledo in 1594. He was a scholar of Dominico Teotocopoli, called il Greco, under whose tuition he became an eminent artist, and is said by Palomino to have surpassed his master in the correctness of his design and the purity of his taste. This superiority, so far from exciting any jealousy on the part of his master, he was one of the first to applaud his talents, and brought them into practice and display, with all the advantages in his power. The monks of La Sisla, in the neighbourhood of Toledo, had applied to Dominico Greco for a picture of the Last Supper; he was under the necessity of declining the commission, on account of indisposition, but recommended his pupil, Luis Tristan, to the undertaking, whose services were accepted. On the delivery of the picture, the monks were satisfied with the performance, but considered the price demanded for it, of two hundred ducats, as exorbitant, and it was agreed to refer the matter to Dominico. Having deliberately surveyed the picture, he turned to his disciple with a menacing tone and air, and upbraided him with depreciating his talents, by demanding for his work a recompence so unequal to its merit; directing him to roll up his picture, and offering himself five hundred ducats for it. The fathers made the due atonement, and the money was paid. Some of his most esteemed works are in the cathedral, and the church of St. Clara, at Toledo. It is no mean proof of the respectability of his talents, that the celebrated Velasquez professed himself his admirer, and quitting the precepts of Pacheco, his instructor, formed his style from the works of Tristan. He died at Toledo in 1649, aged 54.

TRIVA, Antonio. According to Tiraboschi, this painter was born at Reggio in 1626, and studied under Guercino, at Bologna. He was a reputable painter of history, and distinguished himself by some pictures he painted for the churches at Reggio and Piacenza, which have been celebrated by the poet Boschini. He was invited to the court of the Elector of Bavaria, in whose service he died, in 1699, aged 73.

TROGER, Paul. A German painter and engraver, born at Zell, in the bishopric of Brixen, in 1695. After acquiring the rudiments of design in his native town, he visited Fiume, and became a scholar of Dom^co. Guiseppe Alberti. He afterwards established himself at Vienna, where he acquired considerable reputation as a painter of history, and was made director of the Imperial Academy. We have several spirited etchings of historical subjects and landscapes, by this artist from his own designs. Among others are the following:

The Holy Family; *Paul Troger, fec.* 1721.
St. Joseph embracing the infant Jesus.
The Dead Christ in the lap of the Virgin.
Six Landscapes, with ruins and figures.

TRONCHON. A modern French engraver, who flourished about the year 1760. He engraved several plates after Noel Nicholas Coypel, and other masters.

TROOST, Cornelius. This artist was born at Amsterdam in 1697, and was a scholar of Arnold Boonen. He occasionally painted conversations and gallant subjects, in a pleasing style, and acquired the appellation of the Dutch Watteau; but he also distinguished himself as a portrait painter, and was much employed in painting large pictures for the halls of the different companies at Amsterdam. Of these the most considerable is a picture in the College of Physicians, containing the portraits of the most eminent practitioners of the time; and another in Surgeon's Hall, representing the principal members of that corporation. He painted in crayons as well as in oil, and his works are highly esteemed in Holland. He died in 1750, aged 53. We have a few prints by this artist, chiefly executed in mezzotinto; among which are the following:

The Portrait of Pietro Locatelli, Painter.
The Bust of an Old Man with a beard. 1734.
A Girl drawing by the light of a lamp.

TROSCHEL, Hans, or John. A German engraver, who resided at Nuremberg about the year 1620. He was a disciple of Peter Isselbourg, but afterwards studied in Italy under Francesco Villamena. His style of engraving is, however, very inferior to that of Villamena, both in drawing and execution, and his plates, though neatly engraved, are stiff and laboured. He engraved several emblematical subjects from the designs of various Italian masters, as well as frontispieces and other book plates; together with some portraits: among which is one inscribed, *Fortunius Licetus, Philosoph.* He frequently marked his plates with a cipher composed of an H. and a T. thus, HT.

TROSCHEL, P. This artist was probably a relation of the engraver mentioned in the preceding article. He resided at Nuremberg about the year 1650, and appears to have been chiefly employed by the booksellers. He engraved some frontispieces and other

book ornaments, which are executed with the graver in an indifferent style. He usually marked his plates with the initials P. T.

TROSCHEL, James. Professor Christ mentions an engraver of this name, to whom he attributes, as his mark, the initials I. T. F.

TROST, Andrew. According to Professor Christ, this engraver was a native of Carniola, and flourished about the year 1680. He usually marked his plates with the cipher $\mathcal{A}$.

TROST, C. See Troost.

TROTTI, Cavaliere Giovanni Batista, called Il Malosso. This painter was born at Cremona in 1555, and was brought up in the school of Bernardino Campi, of whom he was the most distinguished disciple. He was employed by the court of Parma, in conjunction with Agostino Caracci; and though the works of the latter were preferred, Agostino allowed that he had found in Trotti, "a hard bone to crack," on which account he acquired the name of *Il Malosso*. He did not attach himself to the style of Bernardino Campi, but studied the works of Coreggio, and imitated the gay and brilliant manner of Bernardo Gatti, called Il Sojaro, the most successful follower of the style of that great master. The airs of his heads are graceful and expressive, like those of Il Sojaro; but he was apt to repeat himself, and there is frequently a sameness both in his characters and attitudes; a defect which ought perhaps to be attributed to negligence and dispatch, as he cannot be accused of sterility of invention; of this he has given ample proof in the pictures he painted for the churches of S. Francesco and S. Agostino, at Piacenza, and in the other public places, representing the Conception of the Virgin, which subject he has treated with a varied originality of idea, which evinces the most extensive capacity of invention. His most esteemed works, and those for which he received the order of knighthood, are his frescoes in the cupola of S. Abbondio, and in the Palazzo del Giordani, at Parma. One of his last works was a picture of a Pietá, in the church of S. Giovanni Novo, at Cremona, which bears the date 1607.

TROUVAIN, Anthony. A French engraver, born at Montdidier in 1666. His plates are executed entirely with the graver, which he handled with great neatness and dexterity, and his prints produce a very pleasing effect. If he was not a pupil of Bernard Picart, he appears to have been an imitator of his style. Among others, we have the following prints by him:

PORTRAITS.

Peter Daniel Huet, Bishop of Avranches. 1695.
Francis le Bouthellier, Bishop of Troyes.
John Pesne, Painter and Engraver. 1698.
René Anthony Houasse, Painter; *after Tortebat.*
John Jouvenet, Painter; *after a picture by himself.*

SUBJECTS.

The Annunciation; *after Carlo Maratti.*
Christ restoring Sight to the Blind; *after Ant. Coypel.*

The Marriage of Mary of Medicis with Henry IV. and the Minority of Louis XIII.; after the pictures by *Rubens* in the Luxembourg Gallery.
Silenus drunk; *after Ant. Coypel.*

TROY, Francis de. This artist was born at Tholouse in 1645. He was the son of Nicholas de Troy, a painter of little celebrity, from whom he received the first rudiments of design; but he was sent to Paris when he was young, where he became a disciple of Nicholas Loir, and for some time applied himself to the study of historical painting, and had made sufficient progress to become a member of the Academy at Paris, in 1674, on which occasion he painted for his picture of reception Mercury and Argus. The brilliant success of Claude Le Fevre as a portrait painter, induced him to abandon historical subjects, and attach himself to the more lucrative and more certain branch of painting portraits, in which he became one of the most celebrated artists of the French school. One of his principal public works is a large picture, in the church of St. Genevieve, representing the magistrates of Paris invoking the protection of that Saint. For the Hotel of the Duke de Maine, he painted an admired picture of Æneas relating his adventures to Dido. He was sent by Louis XIV. to the court of Munich, to paint the portrait of Maria Christiana, of Bavaria, afterwards Dauphiness of France, which was placed in the gallery of Apollo. The portrait of Francis de Troy, painted by himself, is in the gallery of artists at Florence. He died at Paris in 1730, aged 85.

TROY, John Francis de. He was the son of the preceding artist, born at Paris in 1676. After receiving the instruction of his father, until he had made considerable progress in the art, he travelled to Italy, where he studied some years, and soon after his return to Paris was made a member of the Academy. He was employed by Louis XIV. for whom he painted a series of cartoons for tapestry, representing the history of Esther; and several large allegorical subjects for the Hotel de Ville. The King appointed him director of the French Academy at Rome, where he resided great part of his life, and acquitted himself, in the administration of his office, in the most respectable manner. The King conferred on him the order of St. Michael, and honoured him with other marks of his particular esteem. He was not less distinguished as a painter of portraits than historical subjects. He died in 1752, aged 76.

TROYA, Felix. A Spanish painter, born at San Felipe, near Valencia, in 1660. He was a disciple of Gaspar de la Huerta, and painted history with considerable reputation. His pictures are found in almost every church or public edifice in the district of Spain in which he resided, and are more remarkable for vigour of colouring, than correctness of design. His most esteemed works are in the church of S. Agostino, at Valencia, where he died in 1731, aged 71.

TROYEN, Rombout van. This painter was born at Antwerp about the year 1600. It is not known by whom he was first instructed in the art, but in the Chronological Tables, by Harms, it is said that he went to Italy, where he studied some time. He distinguished himself as a painter of the ruins of ancient architecture and other interesting objects, in the neighbourhood of Rome, which he embellished with figures representing subjects of history or the fable. His pictures bear some resemblance to those of Cuylenburg, and, like the works of that artist, they have darkened considerably since

they were painted. His cabinet pictures are preferable to those of a larger size. He died in 1650, aged about 50.

TROYEN, John van. This artist was a native of the Netherlands, and flourished about the year 1650. He engraved some of the plates from the pictures in the collection of the Archduke Leopold, commonly called Tenier's gallery. They are slightly executed, and the drawing is incorrect. Among others are the following:

The Daughter of Herodias with the Head of St. John; *after L. da Vinci.*
Magdalen penitent; *after Coreggio.*
Christ healing the Sick; *after P. Veronese.*
The Adoration of the Magi; *after the same.*
The Entombing of Christ; *after Pordenone.*

TRUCHI. This artist was a native of France, but resided in London in 1730, and, in conjunction with William Philip Benoist, engraved a set of twelve plates of subjects taken from the novel of Pamela, from the designs of *Highmore.*

TSCHERNINGK, D. A German engraver, who flourished about the year 1639. He engraved several frontispieces and other book-plates, which are executed with the graver in a very indifferent style.

TSCHERNINGK, John. This artist was probably of the same family with the preceding engraver. He engraved some portraits and other book ornaments in a neat but formal style.

TUCARRI, Giovanni. According to Hackert, this artist was born at Messina in 1667, and was the son of an obscure painter, by whom he was instructed in the rudiments of design. He excelled in painting battles and skirmishes, and possessed such extraordinary facility of execution, that the number of his pictures is almost incredible. There are many of his works in Germany, where they are held in considerable estimation. He died in 1743, aged 76.

TULDEN. See Thulden.

TURA, Cosimo, called Cosme da Ferrara. This painter was born at Ferrara in 1406, and was a disciple of Galasso Galassi. He painted sacred subjects in the dry gothic style which prevailed at the time at which he lived. Several of his works remain in the churches and public edifices at Ferrara, of which a particular account is given by Cesare Barotti, in his *Pitture e Scultura di Ferrara.* He was also much employed in illuminating missals; and his oil pictures are finished with the laboured minuteness of miniature. Borso d'Este, Duke of Ferrara, employed him in the decoration of one of the apartments in his palace, where he painted the Twelve Months of the Year, in fresco, which are mentioned by Baruffaldi as very masterly performances for that early period. Of his altar-pieces, the most worthy of notice are his pictures of the Annunciation and the Nativity, in the cathedral; and Christ praying in the Garden, at the Cappuccini. He died in 1469, aged 63.

TURCHI, Alessandro, called L'Orbetto. D'Argenville, and the other French biographers, who have been followed by Mr. Pilkington, date the birth of this artist in 1600, and at the same time assert that he was a disciple of Felice Riccio, called Brusasorci, who died in 1605. This infraction of the order of chronology, is to be repaired by a reference to the more authentic evidence of the Italian writers on art, and we find, on the authority of Passeri and Il Padre Andrea Pozzo, that he was born at Verona, in 1582, and died at Rome in 1648. He acquired the name of L'Orbetto, from his having been occupied, when a boy, in the humble station of conductor to a blind beggar. In this lowly condition he was noticed by Brusasorci, who discovered in him so decided a disposition for the art, that he took him under his protection, and with the assistance of his instruction, in a few years he surpassed his master. On leaving the school of Riccio, he went to Venice, where he studied some time under Carlo Cagliari, and acquired a chaste and natural style of colouring. To improve himself in design, he afterwards visited Rome, and by studying the works of the best masters of that school, he formed a style peculiarly his own, in which he attempted to combine the Roman taste of design with Venetian colouring. In competition with Andrea Sacchi and Pietro da Cortona, he painted some pictures in the church of la Concezione, which were not discreditable to his talents as a rival. He painted several other altar-pieces for the churches at Rome, of which the most esteemed are, a picture of the Flight into Egypt, in the church of St. Romualdo; the Holy Family, in St. Lorenzo in Lucina; and St. Carlo Borromeo, in S. Salvatore in Lauro. He was much employed in cabinet pictures, representing historical subjects, which he frequently painted on black marble. His best performances, however, are at Verona, and of these the most worthy of notice, are his picture of the Forty Martyrs, in the church of St. Stefano; and a Pietá, in the church of La Misericordia, in which he appears to have emulated the great style of the Caracci, in the grandeur of the composition, the admirable expression of the heads, and the impressive solemnity of the colouring.

TURK, the ———. See Liotard.

TUSCHER, M. This artist was a native of Germany, and flourished about the year 1743. He painted conversations and dramatic subjects, and etched some plates from his own designs, among which is a theatrical scene, spiritedly executed, bearing the date 1743.

TUTIANI, Bartolommeo. This artist is said to have been an engraver on wood, though his works are not specified. He marked his prints with a gothic monogram, thus, .

TYROFF, Martin. A German engraver, who resided at Nuremberg, and engraved a considerable number of book-plates and portraits. Among the latter is that of Charles a Linne, architect to the King of Sweden.

TYSON, Michael. This gentleman was a fellow of Bennet College, Cambridge. He painted for his amusement, and etched some plates, particularly the portrait of Archbishop Parker, taken from the illumination of a manuscript by T. Berg, preserved in the library of Bennet College. It is probable, from the precise resemblance in the prints,

that the portrait of that prelate, by Remigius Hogenbergh, was engraved from the same painting. He also engraved a portrait of Sir William Paulet, from an old picture, the painter of which is unknown; and that of Jane Shore, from a picture at King's College, Cambridge.

TYSSENS, Peter. This painter was born at Antwerp in 1625. It is not mentioned by whom he was instructed in the art, but, from the resemblance of his works to those of Vandyck, it is probable that he principally formed his style by studying the works of that master. He distinguished himself both as a painter of history and portraits; and, in both, he approaches so near to the correct design and chaste colouring which characterise the productions of the eminent artist above mentioned, that it is not always easy to discriminate between their performances. After the death of Rubens and Vandyck he was considered one of the ablest painters of his time, and was made director of the Academy at Antwerp in 1661. His compositions are copious and ingenious; his design more correct than is usual in the painters of his country, and his colouring is clear, chaste, and harmonious. There are several altar-pieces by him in the churches in Flanders, which sustain his reputation, in the vicinity of the works of the most celebrated artists of the Flemish school. Among those most worthy of observation are his picture of the Martyrdom of St. Benedict, in the church of the Capuchins at Brussels; the Crucifixion, at the Barefooted Carmelites; and the Assumption of the Virgin, in the church of St. James, at Antwerp; the last-mentioned has frequently been mistaken for a work of Vandyck. He died in 1692, aged 67.

TYSSENS, Augustine. He was the son of the preceding artist, born at Antwerp about the year 1655. He was instructed in the rudiments of the art by his father, but his genius leading him to landscape painting, he applied himself to studying the works of Nicholas Berghem, of whose style he became one of the most successful followers. His pictures, representing landscapes, with ruins, embellished with figures and cattle, correctly drawn and neatly touched, were highly esteemed, and placed in the choicest collections. He was director of the Academy at Antwerp in 1691.

TYSSENS, N. This artist was the younger son of Peter Tyssens, born at Antwerp in 1660. He learned the first principles of design from his father, and is said to have visited Italy, and passed some time at Rome, Naples, and Venice. It can hardly be supposed that his journey was undertaken for the improvement of his style, as he never aspired to a higher branch of the art than a painter of still-life. His pictures represented dead game, flowers, fruit, armour, sabres, and other military weapons, which he rendered interesting, by a correct and faithful delineation, a picturesque and ingenious arrangement, and an intelligent conduct of the chiar-oscuro.

V

VAART, John Vander. This artist was born at Haerlem in 1647, and was a scholar of Thomas Wyck. He visited England in 1674, and was first employed by William Wissing in painting his draperies, but he afterwards distinguished himself as a painter of landscapes, objects of still-life, and dead game, in the last of which he particularly excelled. He died in London in 1721, aged 74.

We have by this artist a few portraits, engraved in mezzotinto, which are but very indifferently executed. He had the credit of instructing John Smith in the art of scraping in mezzotinto. Among others are the following portraits by him:

King Charles II.; *after Wissing.*
Ann Scott, Duchess of Monmouth; *after Kneller.*
Edward Wetenhall, Bishop of Cork; *ad vivum del.*
Robert Fielding, called the Beau; *after Lely.*

VACCARO, Andrea. This painter was born at Naples in 1598, and was a disciple of Massimo Stanzioni. He for some time attached himself to an imitation of the style of Michael Angelo Caravaggio, and some of his early productions were sometimes mistaken for the works of that painter. By the advice of Stanzione, he afterwards abandoned that manner, and adopted principles founded on the grace and amenity of Guido. Such are his pictures at the Certosa, and in the church of the Teatini, at Naples. After the death of Massimo, he was considered the ablest artist of the Neapolitan school, and was without a rival until the arrival of Luca Giordano from Rome, to whom he was little inferior. He died in 1670, aged 72.

VACCARO, Francesco. An Italian painter and engraver, born at Bologna in 1636. He was a scholar of Francesco Albano, and is chiefly known as a painter of perspective and architectural views. He published a treatise on perspective, embellished with plates engraved by himself, from his own designs. His prints consist of twelve perspective views of Ruins, Fountains, and other edifices in Italy, inscribed, *Fr. Vaccaro, fec.*

VACCELLINI, ———. See Vascellini.

VADDER, Louis de. This painter was born at Brussels in 1560. It is not known by whom he was instructed, but he may be ranked amongst the ablest landscape painters of his country. From the grandeur of his style, and the picturesque beauty of his scenery, it is probable that he resided some time in Italy, where he appears to have made the works of Titian the particular objects of his study: as his best productions bear a striking resemblance to the admirable landscapes of that distinguished master. His touch is uncommonly firm and free, and his colouring, though vigorous, is tender and chaste. The forms of his rocks and trees are noble and select, and his distances are

distinguished by a vapoury degradation, which is only to be found in the works of the most faithful observers of nature. The pictures of Vadder are deservedly esteemed in his native country, where they are found in the choicest collections. His merit would have been more generally known in England, had not his works been frequently imposed upon the public under borrowed names. We have a few spirited etchings of landscapes by this artist, executed in the style of Lucas Van Uden.

VAGA, Pierino del. The name of this artist was Pietro Buonacorsi, but he was called del Vaga, from having been instructed in the art, and conducted to Rome, by a painter of that name. He was born at a village near Florence in 1500, of very indigent parents; his father was killed in battle, and his mother dying of the plague before he was two months old, he is said to have been reared by the milk of a goat; and, as a destitute orphan, was taken under the protection of an artisan named Andrea de Ceri, whose house was frequented by several young artists of Florence.

At an early age, Pierino discovered a decided inclination for the art, and when he was eleven years old was placed under the tuition of Ridolfo Ghirlandaio, by whose instruction he became an expert and correct designer, and had made considerable progress, when his talents were noticed by a Florentine painter of some reputation, who conducted him to Rome, in 1515, where he had an opportunity of studying after the antique, and the works of Michael Angelo. His merit became known to Giulio Romano and Gio. Francesco Penni, called Il Fattore, two of the principal disciples and the coadjutors of Raffaelle in his works in the Vatican, by whom he was recommended to that illustrious artist, who discovered in him sufficient ability to employ him in the execution of his designs in the Loggie of the Vatican. Such was the utility and variety of his powers, that he was equally successful in assisting Giovanni da Udine in the stucco and grotesque ornaments, Polidoro da Caravaggio in his antique subjects in chiaroscuro, and in executing the biblical subjects from the designs of Raffaelle. Of these the most remarkable are the Battle of Joshua, the Israelites passing the Jordan, the taking of Jericho, Abraham preparing to sacrifice Isaac, Jacob wrestling with the Angel, and Joseph and his Brethren. He is ranked by Vasari as the greatest designer of the Florentine school, after Michael Angelo Buonaroti; and the partiality of that biographer does not hesitate to pronounce him the most distinguished of the disciples of Raffaelle. After the death of that master he was employed by Leo X. and Clement VII. in conjunction with Giulio Romano and Gio Francesco Penni, to finish the great works in the Vatican. One of the earliest productions he exhibited at Rome, of his own composition, was a picture he painted for the church of S. Marcello, representing the Creation of Eve, in which he discovers with what success he had studied the works of Michael Angelo.

Pierino del Vaga was in full possession of the public esteem, when the arts and artists experienced a disastrous visitation, on the sacking of Rome, in 1527. Compelled to fly from the capital, and plundered of all he possessed, he took refuge in Genoa, where he was graciously received by Prince Doria, who at that time projected the embellishment of his superb palace, near the gate of St. Thomas. It was upon this occasion that Pierino displayed the extent of his powers, and the fecundity of his invention; and it has been made a matter of dispute, whether the decorations of the Palazzo del T, at Mantua, by Giulio Romano, or those of the Doria Palace at Genoa, by del Vaga, do more honour to the great school in which they were educated. In one of the apart-

ments he has represented Jupiter fulminating the Giants; and in others, several subjects from Roman History, and the Metamorphoses of Ovid. He also designed a series of cartoons of the History of Æneas. In these considerable works he was assisted by coadjutors, in the choice of whom he is reproached with not being sufficiently scrupulous, and the grandeur of the design is occasionally impoverished by the feebleness of the execution. He died at Rome in 1547, aged 47.

VAJANI, Anna Maria. This lady resided at Rome about the year 1650, where she engraved part of the plates for the Justinian Gallery.

VAJANO, Orazio. This painter was a native of Florence, and flourished about the year 1600. He resided chiefly at Milan, and acquired considerable reputation by some pictures he painted for the churches of S. Carlo, and S. Antonio Abate, which are judiciously composed, and designed with correctness, though feeble and languid in the colouring. There are also several of his works in the churches and public edifices at Genoa.

VAILLANT, Wallerant. This artist was born at Lisle in 1623. After learning the rudiments of design in his native city he went to Antwerp, at that time the residence of many eminent painters, where he became the disciple of Erasmus Quellinus. On leaving the school of that master he adopted portrait painting, as the most lucrative branch of the art, as well as that most adapted to his genius, and met with very encouraging success. He was advised to visit Frankfort, at the time of the coronation of the Emperor Leopold, whose portrait he painted, and those of several of his attendants. The Marshal Grammont invited him to accompany him to Paris, where he was so fully employed, and so liberally remunerated, that in a few years he returned to Flanders, with a competent fortune. He is said to have visited England in the suite of Prince Rupert, who communicated to him the then newly-discovered process of scraping in mezzotinto. He engraved a great variety of plates in that manner, as well from his own designs as after other masters, among which are the following:

PORTRAITS.

Prince Rupert.
His own Portrait.
The Portrait of his Wife.
Desiderius Erasmus.
John Frobenius, the celebrated Printer of Basle.
Sir Anthony Vandyck.
Barent Graat, Painter.

SUBJECTS AFTER VARIOUS MASTERS.

St. Barbara; *after Raffaelle.*
Judith; *after Guido.*
The Holy Family; *after Titian.*
The Temptation of St. Anthony; *after Cam. Procaccini.*
The Bust of a Warrior; *after Tintoretto.*
Venus lamenting the Death of Adonis; *after Eras. Quellinus.*

The Prodigal Son; *after Mark Gerard.*
Judith and Jael; *after Gerard Lairesse.*

He also engraved several subjects from *Terburg, Metzu, Francis Hals, Brower, Bega,* and others. He died at Amsterdam in 1677, aged 54.

VAILLANT, Bernard. He was the younger brother of the preceding artist, born at Lisle in 1625. The success of Wallerant Vaillant as a portrait painter, induced him to adopt the same pursuit, and he received his principal instruction in the art from him. He chiefly excelled in painting portraits in crayons, and having accompanied his brother in his journies to Frankfort and Paris, he was much employed in that branch. On his return to the Low Countries he established himself at Rotterdam, where he resided the remainder of his life. He engraved several portraits in mezzotinto, among which are the following:

John Lingelbach, Painter; *after Schwarz.*
Paul Dufour; *after Wallerant Vaillant.*
Charles de Rochefort; *B. Vaillant ad vivum facibat.* 1671.

He also engraved two busts of St. Peter and St. Paul; *from his own designs.*

VAILLANT, James. This artist was also the brother and scholar of Wallerant Vaillant, born at Lisle in 1628. Whilst young, he visited Italy, and passed two years at Rome. On his return to Flanders he was invited to the court of the Elector of Brandenburg, who employed him in painting some considerable historical subjects, which he executed to the satisfaction of his employer. He was sent by the Elector to Vienna, to paint the portrait of the Emperor, who presented him on the occasion with a gold medal and chain. On his return to Berlin, the Elector expressed great satisfaction, and on seeing the portrait, highly applauded the performance. He died young, to the great regret of his employer and the artists of his time.

VAILLANT, Andrew. He was the youngest brother of Wallerant Vaillant, by whom he was instructed in design, and in the art of engraving. He etched a few plates of portraits, after the pictures of Bernard and James Vaillant, among which are the following:

Aloisius Bevilaque; *after Bernard Vaillant.*
John Ernest Schrader; *after James Vaillant.*

VAL, Du. This artist is mentioned by Papillon as an engraver on wood, who flourished about the year 1650, and was remarkable for the neatness and delicacy of his execution. He notices twenty cuts by him for the *Miraculous History of Notre Dame de Liesse,* which he says were highly esteemed. His other prints are chiefly from the designs of *James Stella,* and *N. Cochin.*

VAL, Du, Mark. He was probably of the same family with the preceding artist. His name is affixed to a plate representing the Adultress before Christ, from his own design. It is executed with the graver in a neat, but tasteless style. The letters of the name are reversed on the plate.

VALDEZ, Don Juan de. This Spanish artist was born at Seville in 1631, and distinguished himself as a painter, a sculptor, and an architect. Palomino informs us, that it is uncertain by whom he was instructed, but that he was more indebted to his own genius, and his assiduous application, than to the lessons of his preceptor. Of his works as a painter, the most worthy of notice are a series of pictures of the history of the Prophet Elias, in the church of the Carmelites; the Martyrdom of St. Andrew, in the church of S. Francesco, at Cordova; and the Triumph of the Cross, in la Charidad, at Seville. He lived in habits of intimacy with Murillo, who was a great admirer of his works. He died at Seville in 1691, aged 60.

VALDOR, John. He was a native of Liege, and flourished about the year 1620. At an early period of his life he went to Paris, where he chiefly resided. We have a considerable number of plates by him, representing saints and subjects of devotion, which are executed with extraordinary neatness and precision. He also engraved part of the plates for a book, entitled, *Les Triomphes de Louis le Juste*, published at Paris in 1638, which are his best performances. We have besides, by him, a Repose of the Holy Family, after *Herm. Swanevelt*; and a Head of St. Ignatius, very highly finished.

VALENTIN, Peter. This painter was born at Colomiers en Brie in 1600, and studied some time under Simon Vouet, but he left that master before he had made any considerable progress, and travelled to Rome, where he passed the remainder of his life. He may therefore be rather considered of the Roman than the French school. The powerful and vigorous style of Michael Angelo Caravaggio, made so strong an impression on him, that he attached himself to an imitation of it, with a devotion that was never diminished. Like that artist, he indulged in an extravagant, but effective contrast of light and shadow; like him, he was a faithful follower of nature, and was equally indifferent and unfortunate in his choice of it; like him, he was frequently incorrect, and always ignoble. He was, however, an intelligent master of the chiar-oscuro, and his masses are disposed so as to produce the most striking effect. Though he occasionally painted altar-pieces for the churches, his powers appear to have been better adapted to other subjects, which he also appears to have painted in preference. His best pictures represent fortune-tellers, gamesters, concerts of music, and corps de gardes; to which his taste was more competent than to the dignity of historic painting. The patronage of Cardinal Barberini, nephew to Urban VIII. procured him the commission to paint a large picture for the Basilica of St. Peter, representing the Martyrdom of S. S. Processo e Martiniano, which is esteemed his best historical picture. He also painted for his patron the Decollation of St. John, in the Palazzo Barberini; and there is an admired picture by him in the Corsini palace, of Peter denying Christ. This artist died in 1632, at the early age of 32, of a fever, brought on by going into a cold bath when he was heated.

VALERIANO, Padre Guiseppe. According to Baglione, this painter was a native of Aquila, and flourished at Rome in the pontificate of Clement VIII. It is not said under whom he studied, but he imitated the style of Sebastiano del Piombo, though more heavy in his style of design, and more gloomy in the tone of his colouring. In this manner he painted for the church of S. Spirito in Sassia, two pictures representing the Transfiguration, and the Descent of the Holy Ghost. He afterwards became a religious

of the Society of the Jesuits, and painted several pictures of the Life of the Virgin for the Chiesa del Gesu, of which the Annunciation is considered his best performance.

VALESIO, or Valegius, Giacomo. An Italian engraver, who was a native of Verona, and flourished about the year 1574. His plates are executed with the graver only, in a style resembling the works of Cornelius de Cort, but very inferior. Among other prints, we have one of St. Michael vanquishing the Evil Spirits, after *P. Veronese,* bearing the date 1574.

VALESIO, or Valegius, Francesco. This artist is mentioned by Florent Le Comte as a painter as well as an engraver. He certainly engraved several plates from his own compositions, which are executed with the graver in a neat, but formal style. We have a variety of frontispieces and other book ornaments by him; but his most considerable work is a set of plates of Hermits, engraved for a book, entitled, *Illustrium Anachoretorum Elogia,* written by Jacobus Cavacius, a Benedictine monk, published at Venice in 1612. According to Le Comte, he also engraved some portraits, and other prints, after the designs of *Pietro Facini,* and other masters.

VALESIO, Giovanni Luigi. This artist was a native of Bologna, and was brought up in the school of Lodovico Caracci. He painted some pictures for the churches of his native city, but is more known as an engraver, and painter of miniatures. Among his works at Bologna are a picture of the Scourging of Christ, in the church of S. Pietro; the Annunciation, at the Mendicanti; and St. Roch curing the persons afflicted with the plague, in the church dedicated to that saint. According to Baglione, he died at Rome, in the pontificate of Urban VIII. He etched several plates from his own designs, and those of other masters, as well as a variety of emblematical subjects, frontispieces, and other book-plates. Among others, we have the following prints by him, from his own designs:

The Virgin, with the infant Christ seated on her lap.
Venus threatening Cupid.
Venus chastising Cupid.

VALET, or Vallet, William. A French engraver, born at Paris in 1636. He is supposed to have been a pupil of Francis Poilly, and afterwards studied some time at Rome. He engraved several plates from the Italian and French masters, which are executed chiefly with the graver, which, though inferior to the works of Poilly, possess considerable merit. Among others, we have the following prints by him:

PORTRAITS.

Charles Emanuel, Duke of Savoy.
Louis, Duke of Mantua.
Alessandro Algardi, Sculptor.
Andrea Sacchi, Painter; *after C. Maratti.*
The Bust of Peter Corneille, crowned by Melpomene and Thalia; *after Paillet.*

SUBJECTS AFTER VARIOUS MASTERS.

The Nativity; *after Raffaelle.*
The Holy Family; *after the same.*

The Last Supper; *after Raffaelle.*
The Holy Family; *after Guido.* Cornelius Bloemart has engraved the same subject.
The Holy Family; *after Albano.*
A Repose in Egypt; *after C. Maratti.*
The Virgin, with the infant Christ and St. John; *after An. Caracci.*
The Annunciation; *after Courtois.*
The Resurrection; *after N. Loir.*
St. John the Baptist before Herod; *after Le Brun.*
The Adoration of the Magi; *after Poussin.*
The Assumption of the Virgin; *after J. Miel.*
The Holy Family; *after James Stella.*
The Crucifixion; *after the same.*

VALK, Peter. This artist was born at Lewarde, in Friesland, in 1584, and formed his manner of painting by studying the works of Abraham Bloemaert. He afterwards visited Italy, and passed some years at Rome. On his return to Holland, he distinguished himself as a historical painter, and excelled also in portraits and landscapes. He engraved a few plates, in which he imitated the style of Philip Galle, and are chiefly copied from the prints of that master; among which is one representing Time and Truth.

VALK, or Valck, Gerard. A Dutch engraver, born at Amsterdam, about the year 1626. He was first a servant to Abraham Blooteling, but having married his sister, was instructed by him in the art of engraving, and was afterwards in partnership with him. He visited England with his brother-in-law, and was employed for some time by David Loggan. He also assisted Peter Schenk in the publication of the large Dutch Atlas, in two folio volumes, in 1683. We have several portraits, and other subjects, engraved by him, both in mezzotinto and with the graver, some of which possess considerable merit. Among others are the following:

PORTRAITS WITH THE GRAVER.

Hortensia, Duchess of Mazarin; *after Lely;* one of his best plates.
Robert, Lord Brooke.
John, Duke of Lauderdale.
Eleanor Gwyn; *after Lely.*

PORTRAITS AND SUBJECTS IN MEZZOTINTO.

William, Prince of Orange; *after Lely.*
Mary, Princess of Orange; *after the same.*
Louisa, Duchess of Portsmouth; *after the same.*
Mary Davis, Actress; *after the same.*
A Girl holding a Lamp; *after G. Douw.*
David and Bathsheba; *after B. Graat.*

VALKENBURG, Theodore. This painter was born at Amsterdam in 1675, and was first a scholar of Cuilenburg, but he afterwards studied under Michael van Muscher, and ultimately under John Weeninx. By the lessons of the last-mentioned master, he arrived at an unusual ability in painting animals, huntings, and especially dead game, in which he particularly excelled. He also painted portraits with considerable success.

In 1696 he travelled to Germany, with the intention of visiting Italy, but he was commissioned to paint some pictures at the court of the Duke of Baden, which were greatly admired, and he was persuaded to visit Vienna with a particular recommendation to the Prince of Lichtenstein, who received him in the most gracious manner. He was employed and caressed by the principal personages in that capital; and such was the reputation he acquired, and the liberal remuneration he received for his works, that he renounced his project of visiting Rome, and, during a residence of a few years at Vienna, he amassed a competent fortune. The desire of revisiting his native country induced him to abandon these advantages, and to resist the flattering offers made him, to prevail on him to remain in Germany. He returned to Holland, where his works were not less esteemed, and he was employed to paint some pictures for the palaces at Loo. He continued to exercise his talents with reputation until the year 1721, when he died of an attack of apoplexy, at the age of 46. Though Valkenburgh was an eminent portrait painter, his most esteemed works are his pictures of dead game, which are not much inferior to the admired productions of Weeninx.

VALLENBURGH, ——. This painter was born at Nuremberg in 1555, and was instructed in the first elements of design by an obscure artist, who is not mentioned. He travelled to Venice when he was young, where he studied the works of Titian and P. Veronese, and returned to Germany with an agreeable and harmonious style of colouring, and great facility of execution. Though he occasionally painted historical subjects, he was more successful in representing perspective views of public places, with markets, fairs, and festivals, in which he usually introduced a great number of figures, designed with tolerable correctness. His works are little known except in Germany, where they are held in considerable estimation. He died in 1623, aged 68.

VALPUESTA, Pedro. A Spanish painter, born at Osma, in Old Castile, in 1614. He was a disciple of Eugenio Caxes, and, according to Palomino, was the most successful follower of his style. His principal works are in the churches and convents at Madrid, of which the most remarkable are a series of pictures of the Life of the Virgin, in the church of San Miguel; the Holy Family, with St. Joachim and St. Anne, in the chapel of the Hospital del Buensuccesso; and six pictures representing the life of St. Clara, in the convent of the Franciscan Nuns. He died at Madried in 1668, aged 54.

VAN, ———. Van, Vande, Vanden, and Vander, being only articles preposed to the Dutch, Flemish, and German names, when the artist is not found under the letter V, the article will be met with by referring to its proper initial letter; as Van Achen under Achen, Vande Velde under Velde, Vanden Berg under Berg, Vander Borcht under Borcht, &c. &c.

VAN BALEN. See Balen.

VANDERBURGH, Adrian. This painter was born at Dort in 1693, and was first a scholar of Arnold Houbraken, but he afterwards acquired a more finished style, by imitating the works of Mieris and Metzu. He painted with considerable success small portraits, domestic subjects, and conversations, which were agreeably coloured, and painted in a neat polished manner, though very inferior to the artists he adopted as his

models. His pictures are, however, found in the collections in Holland, where they are held in considerable estimation. He died in 1733, aged 40.

VAN, Diest. See Diest.

VANDYCK, Sir Anthony. The memoirs of this admirable painter are so interestingly connected with the history of English art, that we can scarcely avoid considering him as our own countryman. He was born at Antwerp in 1599, and, according to Houbraken, was the son of a painter on glass, by whom he was instructed in the elementary principles of design, and was afterwards placed under the tuition of Henry Van Balen, a painter of considerable reputation, who had studied in Italy. He had already made a rapid progress under that master, when the brilliant reputation of Rubens, and the sight of some of his finest works, inspired him with the ambition of becoming his disciple, and by the intercession of some mutual friends, he was received into the academy of that illustrious painter. It was not long before the intelligent eye of Rubens discovered in his disciple talents of no ordinary cast; he soon found him of sufficient ability to effectually assist in the numerous commissions in which he was engaged, and he was entrusted to forward several of the works of Rubens, from his designs, to a point which required little more than the ultimate touches of his master. Whilst he was a pupil of that distinguished painter, an accident occurred which established his superiority over all his fellow students.

It was the custom of Rubens, as a relaxation from his laborious application, to take an airing on horseback in the evening, when his painting-room was locked up, under the care of a confidential domestic. The numerous students, desirous of an opportunity of examining the mode of his process, from the commencement to the finish of his works, prevailed on the guardian, by frequent presents, to admit them into his *attelier*. At the time when he was engaged on his celebrated picture of the Descent from the Cross, their curiosity was more particularly excited, and, as they eagerly pressed forward to examine the work, Diepenbeck, pushed by one of his fellow-students, fell against the picture, and effaced an essential part of it, the face of the Virgin, and the arm of Mary Magdalen, which had been just finished. Consternation seized every countenance, the dread of their master's displeasure, and the consequent dismissal from his school, was the prevalent feeling, when John Van Hoeck assumed a presence of mind, and addressing his companions, proposed, as they had yet three hours of daylight, that the ablest of them should immediately undertake to repair the damage the picture had sustained, and named Vandyck as the most likely to succeed. Every one applauded the nomination, and Vandyck, apprehensive of the consequences, was prevailed on to undertake the office, though despairing of success. On the succeeding morning, Rubens entered his painting-room, attended by his disciples, and, regarding the picture, he pointed to the part repaired, observing, "there is a head and an arm that are by no means the worst of what I did yesterday;" and, though on approaching nearer to the picture he discovered the alteration, he was so satisfied with what had been done, that he did not think proper to change it.

It has been asserted by D'Argenville, and others, that this circumstance, and the growing ability of Vandyck, alarmed the jealousy of his instructor, and, in consequence of it, he advised him to renounce historical subjects, and devote himself to portrait painting, in which branch he had already discovered extraordinary ability. But this calumny

is easily refuted by the established generosity and liberality of Rubens's nature, and a reference to facts. If Rubens had really been jealous of the uncommon powers of his disciple, it is not very probable that he would have endeavoured to promote them, by recommending him to visit Italy, where he had himself studied with so much advantage. On this subject, Lord Orford justly observes, that "Addison did not advise Pope to translate Homer, but assisted Tickell in a rival translation." It is, however, certain, that Rubens not only urged him to undertake the journey, but pointed out to him the objects, the study of which he conceived would most conduce to his improvement.

It is no less incontrovertible, thatVandyck painted a great variety of historical pictures, after he left the school of Rubens, of which Descamps gives a particular account of seventy-seven pictures by him, in the churches and public edifices, which form only a part of his works.

Vandyck did not hesitate to follow the advice of his instructor, and, as a proof that they separated on the most amicable terms, he presented Rubens, previous to his departure, with two historical pictures, and the portrait of Rubens's second wife, Helen Forman, as a proof of his gratitude and esteem, and received in return one of Rubens's finest horses.

In 1619, when he was twenty years of age, Vandyck left Antwerp, on his travels to Italy, and first visited Venice, so attractive to the artists of his country, as the great theatre of colouring, where he studied with attention the works of Titian, and imbibed so deeply the tints of that admirable painter, that he is generally allowed to approach nearer to the delicacy and purity of his carnations, than even Rubens. He afterwards went to Genoa, where the fine style he had acquired recommended him to the notice of the principal nobility, many of whose portraits he painted, as well as several pictures for the churches and private collections, which excited universal admiration. Desirous of visiting the great objects of art which embellish the capital of Italy, he left Genoa for Rome, and soon after his arrival was introduced to Cardinal Bentivoglio, who had been Nuncio from the Pope into Flanders, and to whom his talents were already known. He soon afterwards painted his celebrated portrait of that eminent prelate, which has always been considered one of the most admirable productions of portraiture. This fine picture was long an ornament of the gallery at Florence, and is now in the Museum of the Louvre. He painted some historical subjects for the Cardinal, and several portraits of the most distinguished personages; but finding his works reviled and criticised by the artists of his country, then resident at Rome, because he could not be prevailed on to partake of the carousals and nocturnal orgies of the Bentevogel society, he left that capital, and returned to Genoa, where he was received in the most flattering manner, and met with constant employment. Whilst at Genoa, he was invited to Palermo, where he painted the portrait of Philibert, Prince of Savoy, the Viceroy of Sicily, and was engaged in several commissions for the court, when the breaking out of the plague obliged him to leave Palermo, and he soon afterwards returned to Flanders.

The promising genius Vandyck had displayed before he left Antwerp, and the brilliant reputation he had acquired in Italy, had excited an anxious curiosity in his countrymen, to witness the improvement of his talents by the advantages of travel, and the different religious communities were desirous of employing his pencil. His first public work, after his return, was his celebrated picture, painted for the church of the Augustines, now in the gallery of the Louvre, representing St. Augustine in ecstasy, supported by angels, with other saints, of which we have a print by *P. de Jode.* This performance

procured him great reputation; Rubens was one of the most zealous of its admirers, and one of the loudest extollers of his fame. Of this picture, Sir Joshua Reynolds observes, that "it is of great fame, but that in some measure it disappointed his expectations; that it has no effect, from the want of a large mass of light, the two angels making two small masses of equal magnitude; and adds, that the figure of St. Augustine is dressed in black, though in the print it makes the principal light." In confirmation of the justness of this criticism, and in vindication of the judgment of the painter, it is worthy of remark, that in the picture, as originally painted by Vandyck, the drapery of St. Augustine was white, and, with the two angels who support him, formed one principal mass of light. It is upon record, that the ignorance of the monks obliged Vandyck to alter the dress of their patron saint from white to black, and the painter was reluctantly obliged to submit to so mortifying a dilemma, before he could obtain payment for the picture.

He was now loaded with commissions, and the principal public edifices at Antwerp, Brussels, Mechlin, and Ghent, were embellished with the productions of his pencil. It was about this time that he painted the series of inimitable portraits of the eminent artists of his time, which have perhaps never been equalled, for the admirable variety of attitudes, and the characteristic expression in the airs of the heads. They were engraved by the most eminent artists of the time, Vorstermans, Bolswert, Pontius, and others, and several of them were etched by Vandyck himself. One of the most admired of his performances, and which, more than any other of his works, evinced the advantage he had derived from his studies in Italy, was the picture he painted for the church of the Recollets, at Mechlin, representing Christ crucified between the two Thieves, with Mary Magdalen and St. John. This admirable picture is worthy of the best time of the Caracci, in composition and expression, in the variety and extensiveness of the design, and the judicious disposition of the whole. In the efforts which the Thieves make to detach themselves from the Cross, he has successfully encountered the greatest difficulties of the art, and the look of grief and resignation in the Virgin, is above all praise. In the opinion of Sir Joshua Reynolds, "this, upon the whole, may be considered as one of the finest pictures in the world, and gives the highest idea of Vandyck's powers; it shows that he had truly a genius for history painting, if he had not been taken off by portraits." This fine picture is now in the gallery of the Louvre, as is also another of his most admired works, formerly in the church of the Recollets, at Antwerp, representing a Pietá, or the dead Christ, in the lap of the Virgin, with St. John and two Angels, which has been finely engraved by Bolswert. In this admirable performance he appears to have had in mind the famous dead Christ, with the Marys, by Annibale Carracci, to which the exquisite expression in the head of the Virgin is hardly inferior.

The general admiration excited by these able productions, and the applause bestowed on them by Rubens, did not fail to rouse the jealousy and envy of his contemporaries, particularly those who had been his fellow-students, and whose works were not equally successful. They accused him of a tameness and littleness of invention, and asserted, that he was incapable of handling a brush; the delicacy and correctness of his design, and the *finesse* of his touch, they represented as meanness and timidity, and they were indefatigable in their intrigues, to revile and calumniate his works. These cabals were not the only unpleasant circumstances which conspired to render his situation in Flanders disagreeable.

In addition to the indignity he had experienced from the Augustine Monks already mentioned, he was destined to encounter one more humiliating from another quarter. The Canons of the Collegiate church at Courtray commissioned him to paint a picture for their principal altar, and, on this occasion, he was desirous of surpassing himself. He chose for his subject the Elevation of the Cross, and bestowed on it all his art to render the performance accomplished. The picture was sent to Courtray, and was no sooner placed, than the Canons hurried with impatience to examine it. To the astonishment and mortification of Vandyck, the chapter viewed him and his production with the utmost contempt, they declared the picture to be detestable, and the author a miserable dauber. After pronouncing this notable decree, they withdrew from the church, and it was with difficulty that he could procure payment for the picture. In a short time, the altar-piece having been seen by several artists and persons of judgment, was declared not only to be one of his finest works, but a *chef d'œuvre* of art. The worthy Canons now became sensible of their error, and as some reparation for the outrage they had offered him, they resolved to commission him to paint two more pictures for their church. But Vandyck, with becoming indignation, refused to comply with their demand, observing, that there was a sufficient number of daubers at Courtray to answer their purpose, and that he had determined never more to expose himself to the brutality of insolence and folly.

Wearied and disgusted with these continued contrarities, he readily accepted an invitation from Frederick, Prince of Orange, to visit the Hague, whose portrait he painted, and those of his family, the principal personages of his court, and the foreign ambassadors.

The encouragement given to the arts by Charles I. induced Vandyck to visit England in 1629. He was lodged with his friend and countryman, George Geldorp, the painter, and for some time entertained hopes of being introduced to the notice of the King; and the neglect he experienced is not easily accounted for. Not meeting with the encouragement he expected, he returned to Antwerp, not a little chagrined and disappointed, and had made up his mind to establish himself there for the remainder of his life, when a portrait of Sir Kenelm Digby, painted by him, being shown to the King, he expressed a desire that Vandyck should be invited to return to England.

In 1631 he arrived a second time in London, and was presented by Sir Kenelm to the King, by whom he was most graciously received. He was lodged at Black-Fryars, among the King's artists; thither his Majesty frequently went by water, and viewed his performances with delight, not less charmed with his conversation than the beauties of his pencil. Charles frequently sat to him himself, and bespoke several pictures of the Queen, his children, and courtiers. On the 5th of July, 1632, the King conferred on him the honour of knighthood, at St. James's, and soon afterwards granted him an annuity of two hundred pounds a year for life. The patent is preserved in the Rolls, and is dated 1633, in which he is styled painter to his majesty.

Vandyck now became the most popular artist of his time; he was overwhelmed with business, and though he was indefatigable, and possessed an almost unexampled facility, it was with difficulty he could keep pace with the commissions with which he was loaded. The liberal remuneration he received for his pictures enabled him to support a splendid establishment; he kept a sumptuous table, which was frequented by persons of the highest distinction, and he is said to have often detained his sitters to dinner, for an opportunity of studying their countenances, and of retouching their pictures

again in the afternoon. His natural disposition led him to indulge in pleasure and expense. He was fond of music, and liberal to the professors of it, and was a generous encourager of all such as excelled in any art or science, many of whose portraits he painted gratuitously. He married the daughter of the unfortunate Lord Goury, who brought him no other dower than a noble name and great personal beauty. Soon after his marriage he left England with his lady, and went to Antwerp, on a visit to his family and friends, and afterwards proceeded to Paris.

Emulous of the glory Rubens had acquired by his splendid works in the Luxembourg, Vandyck is said to have visited that capital with the hope of being employed in the then projected decoration of the gallery of the Louvre; but on his arrival, he found the commission already disposed of to Nicholas Poussin, who had been brought from Rome for that purpose. Vandyck returned to England, and still retaining the same ambition of executing some public work in competition with his master, he proposed to the King, through the channel of Sir Kenelm Digby, to decorate the walls of the Banqueting-house, of which the ceiling was already adorned by Rubens, with the history and procession of the order of the garter, for which the sum demanded was eight thousand pounds. The proposal was more agreeable to the King's wishes than suited to the state of his finances. The approaching troubles of the times would, at all events, have prevented its completion. Vandyck did not long survive the rejection of his proposal. His luxurious and sedentary life brought on the gout, and injured his fortune. He endeavoured to repair it by the egregious, but then prevalent folly, of the pursuit of the philosopher's stone, in which he was perhaps encouraged by the example or advice of Sir Kenelm Digby. He died in Black-Fryars, December 9th, 1641, at the age of 42, and was buried in St. Paul's cathedral, with a funeral pomp suited to his extraordinary abilities, and the universal esteem he had acquired by the urbanity of his manners, and the liberality of his heart.

It is, perhaps, without example in the history of the art, that a painter, cut off in the vigour of his life, should have left such a multiplicity of works, the number of which is perhaps not exceeded by those of Rubens, though he died so young. If we cannot, in a general view, place him on an equality with Rubens as an historical painter, it will be allowed that he surpassed him in the correctness of his design, in the delicate expression of his heads, in the truth and purity of his colouring, and in the tender melting of his tones. If he had less boldness of conception, and less fecundity of invention, his compositions are regulated by judgment and propriety, and it may be reasonably presumed, that if, like his illustrious instructor, he had devoted himself to that branch, and had not been chiefly engaged in portrait painting, he possessed a genius, as well as every other requisite, to have reached the highest rank among the painters of history.

In portraiture, Vandyck will not be denied the most honourable place after Titian, and it will then be admitted that Titian only retains this superiority in the heads of his portraits, and that in the hands and accessories he was inferior to our painter, both in correctness and elegance. His attitudes are easy and natural, and they captivate by an air of unaffected simplicity for which his portraits are singularly remarkable. His heads are full of life and expression, without any thing of the coldness and insipidity, which are frequently found in the productions of the portrait painter. Independent of the many admirable pictures he painted of the King and the royal family, there are in England many fine portraits of distinguished personages, which are among the principal ornaments of the mansions of the nobility.

This distinguished painter occasionally amused himself with the point, and has etched several plates, which are executed with a spirit and fire bordering on enthusiasm. They consist chiefly of portraits of the most eminent artists of his time, from his own designs. Little attentive to the neatness or minuteness of his execution, his point is animated with a vigour and energy which are perhaps without example. The following are his principal works :

Christ crowned with Thorns; *A. Vandyck, inv.*

PORTRAITS OF ARTISTS.

Adam van Oort, Painter; *Ant. Vandyck, fecit aqua forti.*
Justus Suttermans, Painter, of Antwerp.
Peter Breughel, Painter.
Lucas Vorstermans, Engraver.
Judocus de Momper, Painter.
Paul du Pont, or Pontius, Engraver.
John Breughel, Painter.
Francis Frank, Painter.
Jon de Wael, Painter.
John Snellinx, Painter.
Peter Sneyers, Painter.
Titian, with his Mistress, who is leaning on a casket, with a scull; *Titiano, pinx. A. Vandyck, fec.*

VANDYCK, Philip. This painter was born at Amsterdam in 1680, and was a scholar of Arnold Boonen, under whose tuition he remained until he surpassed his instructor. He painted small portraits, in the style of his master, but was more successfully employed in painting similar subjects to those of Mieris and Metzu, representing conversations, ladies at their toilets, and gallant assemblies, which are ingeniously composed, and painted with neatness and delicacy, though unequal to the admired productions of the masters he imitated. In 1710 he established himself at Middleburg, where he was much employed. He was afterwards invited to the Hague, and was patronised by the families of Wassemaer, Fagel, and Schuylenburg, for whom he painted some of his best pictures. The reputation he had acquired recommended him to the notice of William, Prince of Hesse, who not only engaged him to paint several pictures, but commissioned him to purchase the choicest works of art he could meet with in Holland and Flanders, for the rich collection he was then forming at Cassel. In this undertaking he acquitted himself with judgment and taste, and entirely to the satisfaction of his protector. On his return to the Hague, he painted the portraits of the Stadtholder, and those of his family, as well as several pictures for the cabinet of that prince, and continued to exercise his talents with great respectability until the year 1752, when he died at the Hague, at the age of 72. Two of his happiest productions have been thought worthy of being placed in the gallery of the Louvre. They represent a young lady at her toilet, and a lady playing on the guitar.

VANGELISTI, Vincenzio. A modern Italian engraver, born at Florence about the year 1744. He visited Paris when young, where he became a pupil of John George Wille. He has engraved several plates in a neat finished style, among which are the following :

PORTRAITS.

Amand de Bourbon, Prince of Conty.
George Louis, Count de Buffon; *after A. Pujos.*

SUBJECTS.

The Virgin and Infant; *after Raffaelle.*
Venus chastising Cupid; *after Agos. Caracci.*
Pyramus and Thisbe; *after Guido.*

VANLOO, JAMES. This painter was born at Sluys, in Holland, in 1614, and learned the rudiments of design from his father, an obscure artist, who sent him to Amsterdam, where he had an opportunity of profiting by the instruction of a master who is not named. He became a reputable painter of history and portraits, and, in the prime of life, established himself at Paris, where he was principally employed in portraiture. He became a member of the Academy there, and painted for his picture of reception the portrait of Michael Corneille, the elder, which is a creditable specimen of his abilities. Of his historical pictures, Houbraken mentions as the most considerable the Bath of Diana, and the discovery of the Pregnancy of Calisto. He is said to have been a correct designer of the naked, and an agreeable colourist. He died at Paris in 1670, aged 56.

VANLOO, JOHN BAPTISE. He was the grandson of the preceding artist, born at Aix in Provence, in 1684. His father, a painter of little celebrity, taught him the elements of design, and, possessed of a decided genius for the art, his advancement was extraordinary, without the aid of superior instruction. He had already acquired considerable reputation by some pictures he painted for the churches and public edifices at Toulon, when the siege of that place, in 1707, obliged him to return to Aix. He was soon afterwards taken under the protection of the Prince of Carignan, who enabled him to indulge the desire he had long expressed, of visiting Rome, where he studied the works of the best masters, and received some lessons from Benedetto Luti. His talents were not neglected at Rome; he painted some pictures for the churches and palaces, of which one of the most esteemed is the Scourging of Christ, in S. Maria in Monticelli. He was invited to the court of Turin, where he was for some time employed by the Duke of Savoy, whose portrait he painted, with those of the principal nobility. He afterwards passed some time at Paris, where he became a member of the Academy, and painted for his picture of reception Diana and Endymion. For the church of St. Martin des Champs, he painted the Entry of Christ into Jerusalem; and in St. Germain des Prés, is a picture by him of St. Peter delivered from Prison.

In 1737 he came to England, where, according to the Anecdotes, his first works were the portraits of Colley Cibber and Owen Mac Swinney, whose long silver hairs were extremely picturesque, and contributed to give the new painter reputation. He was favoured with the patronage of Sir Robert Walpole, by whom he was introduced to the Prince and Princess of Wales, whose portraits he painted. Vanloo soon bore away the chief business of London from every other painter. His likenesses were very striking, though not often flattering, and his heads were coloured with force. His draperies and

other accessories were usually painted by Van Aken, and Vanloo's scholars, Eccardt and Root. In 1742 he found his health considerably impaired, and he was advised to try the effect of the air of his native country, Provence, where he died in 1746.

VANLOO, Charles Andrew, called Carlo. This artist was the younger brother of John Baptist Vanloo, born at Nice in 1705. He was instructed in the rudiments of design by his brother, whom he accompanied to Rome, and studied for some time under Benedetto Luti. He returned to Paris in 1723, where he gained the first prize for historical painting, and was employed, with his brother, to repair the paintings by Primaticcio, in the Gallery of Fontainbleau. In 1727 he again visited Italy, and passed some time at Rome, studying the works of the best masters. He was invited to the court of Turin, and passed some years in the service of the King of Sardinia, where, among other considerable works, he painted a series of subjects taken from Tasso.

In 1734 he returned to France, and was received into the Academy the following year; his reception picture represented Apollo and Marsyas. He now became one of the most popular artists of his time, and in 1752 the King conferred on him the order of St. Michael, and afterwards appointed him his principal painter, in which capacity he died, in 1765, aged 60. His principal works at Paris are his pictures in the church of the Augustines, called les Petits Peres, and one of his esteemed productions is in the gallery of the Louvre, representing the Marriage of the Virgin. By his studies in Italy, he acquired a correctness and simplicity of style, which had an useful influence in reforming the modern French school from the affected and theatrical manner introduced into it by Coypel and de Troy. His countrymen have not scrupled to attribute to him the design of Raffaelle, the grace of Coreggio, and the colour of Titian. A juster homage to his talents would have been to compare him to the best of the modern Italian painters. His merit, though eclipsed by a comparison with the brilliant luminaries of the brighest era of the art, appears to a respectable advantage, when compared with his contemporaries.

VANLOO, Louis Michael. This artist was the son of John Baptist Vanloo, born at Toulon in 1707. He received his instruction in the art from his father, and acquired considerable reputation as an historical painter, though he was more distinguished for his excellence in portraiture. He was made a member of the Academy at Paris, and painted for his reception a picture of Apollo and Daphne. Philip V. of Spain invited him to the court of Madrid, and appointed him his principal painter. After the death of that monarch he returned to Paris, and continued the exercise of his talents with great success. He died in 1771, aged 64.

VANMANDER, Charles. This painter and writer on art was born at Meulebeke, near Courtray, in 1548. He was of a noble family, and received an education suited to his rank. At an early age he discovered a lively genius for poetry and the belles-lettres, and a decided disposition for painting. To cultivate the latter, on finishing his literary pursuits, he was placed under the tuition of Lucas de Heere, a painter and poet of Ghent, with whom he studied some time, and afterwards became a disciple of Peter Vlerick, an historical painter of some eminence at Courtray. He had acquired considerable reputation by some pictures he had painted for the churches in Flanders, when

he determined to visit Italy, and passed three years at Rome, where he was assiduously employed in designing the remains of antiquity, and studying the works of the best masters. He formed an intimate acquaintance with Bartholomew Sprangher, and, in conjunction with that artist, was employed for some of the public places and private collections at Rome. For the town of Terni, in the Roman state, he painted one of his most esteemed pictures, representing the Martyrdom of St. Bartholomew. After a residence of three years in Italy, he had thoughts of returning to Flanders, when he was prevailed on, by his friend Sprangher, to accompany him to Vienna, where he met with the most flattering encouragement, and received a pressing invitation to enter the service of the Emperor; but his attachment to his native country prevented him from accepting so honourable a mark of distinction.

He experienced from his friends and countrymen the most lively expressions of kindness and favour, and received commissions for a variety of considerable works. One of his earliest productions after his return from Italy, was a picture of Adam and Eve in Paradise, in which he evinced how much his style of design had been reformed by his studies at Rome. This performance was followed by a more arduous undertaking, representing the Deluge, in which he described the horror of the scene, and the varied expression of terror, grief, and despair, in the most striking and pathetic manner. He was in full possession of the public estimation, both as a painter and a poet, when this state of tranquil prosperity was interrupted by the calamities of war, with which the Low Countries became at that time afflicted. He took refuge in Holland, and settled at Haerlem, where he formed an intimacy with Henry Goltzius, and, in conjunction with that artist, established an academy there, in which he introduced the style of design he had acquired in Italy. Among his principal works in Holland, were St. John preaching in the Wilderness; the Adoration of the Magi; and Christ bearing his Cross. In 1604 he removed to Amsterdam, and died in that city in 1606. We are indebted to Vanmander for an account of the painters of antiquity, and those of the Italian and Flemish schools from the year 1366 to 1604.

VANNI, Francesco Cavaliere. This painter was born at Siena in 1563, and was taught the rudiments of design by his father, an artist of little celebrity, who died when he was very young. He afterwards became the disciple of Arcangiolo Salimbeni, who had married his mother. According to Baglione, he visited Rome when he was sixteen years of age, where he entered the school of Giovanni de Vecchi, under whose direction he designed from the antique, and studied the works of the best masters; the style of Baroccio particularly attracted his attention, which he imitated with great success, and returned to Siena a graceful and correct designer. He afterwards visited the different cities of Lombardy, and at Parma was some time occupied in copying the works of Coreggio and Parmigiano. By the recommendation of Cardinal Baronio, he was invited to Rome, to assist in the decoration of St. Peter's, where he painted his celebrated picture of Simon the Magician, which, although considerably damaged by imprudent cleaning, still excites admiration. It is designed and coloured in the style of Baroccio. For this performance, Clement VIII. conferred on him the order of Christ. He painted several other pictures for the public edifices at Rome, of which the most considerable are St. Michael vanquishing the rebel Angels, in the sacristy of St. Gregorio; a Pietá, in S. Maria in Vallicella; and the Assumption, in S. Lorenzo in Miranda. His best perform-

ances are, however, to be met with at Sienna, in some of which he approached nearer to the graceful style of Baroccio, than even the disciples of that master. Such are his pictures of the Marriage of St. Catherine, in the chapel of Il Refugio ; and S. Raimondo walking on the Sea, in the church of the Dominicans. The latter is considered the finest work of art in that city.

Although Vanni appears to have generally adopted the style of Baroccio for his model, his design is usually more correct, particularly in the hands, and his touch is more animated and facile. His compositions, though seldom abundant, are characterised by judgment and propriety, the airs of his heads are dignified and expressive, and his colouring is tender and harmonious. He died at Siena in 1610, aged 47. We have a few etchings by this able artist, which are designed and executed in so correct and spirited a style, that it is to be regretted that he did not more frequently amuse himself with the point; among others are the following :

The Virgin with the infant Jesus sleeping.
St. Catherine of Siena.
St. Francis receiving the Stigmata.
The ecstatic Vision of St. Francis.

VANNI, Raffaelle. He was the son of Francesco Vanni, born at Siena in 1596, and received his first instruction in the art from his father, who he had the misfortune to lose when he was only thirteen years of age. He was afterwards sent to Rome, and recommended to the care of Antonio Caracci, under whose tuition he is said, by Mancini, to have acquired an ability superior to his father. Posterity, however, has not ratified so favourable a decision. He is generally allowed to have been a bold and correct designer, and to have possessed a judicious management of the chiar-oscuro. The works of his contemporary, Pietro da Cortona, appear to have had for him peculiar attraction, and he has imitated the splendid style of that master in the greater part of his works. His picture of the Birth of the Virgin, in the church of La Pace, is entirely Cortonesque; as are also the angles and cupola of S. Maria del Popolo. He was made a member of the Academy of St. Luke in 1655.

VANNI, Giovanni Batista. According to Baldinucci, this artist was born at Florence in 1599, other authorities state him to have been a native of Pisa. He was a disciple of Cristoforo Allori, and painted history with some reputation. Of his works as a painter, the most considerable is a picture of S. Lorenzo, in the church of S. Simone, at Florence. He is, however, more known as an engraver than a painter. We have by him several etchings, executed in a spirited and masterly style, although the drawing is not very correct. Among others are the following :

A set of fifteen plates from the paintings by *Coreggio,* in the cupola of S. Giovanni, at Parma.
The Martyrdom of S. Placido; *after the same.*
The Marriage of Cana; *after P. Veronese.*

VANNINI, Ottavio. This painter was born at Florence in 1585, and was first a disciple of Gio. Batista Mercati, but he was afterwards instructed by Anastagio Fontebuoni, and ultimately entered the school of Domenico da Passignano, whom he assisted in many of his principal works. In the pictures he painted from his own designs his execution is

laboured and cold; and though he is diligently attentive to the individual parts, the whole is feeble and ineffective. He died in 1643, aged 58.

VANNUCCHI. See SARTO.

VANNUCCI. See PERUGINO.

VANSOMER, PAUL. This artist was born at Antwerp about the year 1576, and, according to Vanmander, resided at Amsterdam in 1604, with his brother Bernard, where they practised portrait painting with great success. Paul Vansomer soon afterwards visited England, as there are several English portraits by him, dated from 1606 to 1620. He was one of the ablest painters of portraits who visited this country previous to Vandyck. His portrait of the Lord Chamberlain, William, Earl of Pembroke, in St. James's Palace, is equal to any production of the time. He painted two pictures of James I. one of which was engraved by Vertue; his Queen, Anne of Denmark, and several of the nobility. Vansomer died about the age of forty-five, and was buried in St. Martin's in the Fields, as appears by the register, January 5, 1621: *Paulus Vansomer pictor eximius sepultus fuit in ecclesia.*

VANUDEN, LUCAS. This painter was the son of an artist of little repute, born at Antwerp in 1595, and was taught the rudiments of design by his father. He had not the advantage of any superior instruction, but, endowed with a decided genius for landscape painting, he was indefatigable in his studies from nature, and passed his leisure hours in the fields and forests, where he designed with fidelity every object which appeared to him picturesque or remarkable, and was particularly attentive to the peculiar appearance of the atmosphere, from the time the rising sun dissipates the vapours, till it sinks in the horizon. He represented these effects with uncommon truth and precision, and by an attentive study of the admirable landscapes of Rubens, he acquired an excellent tone of colouring, and a vigorous and animated touch. His extraordinary merit recommended him to the particular attention of Rubens, at a period when Antwerp was the residence of so many able artists. That distinguished master assisted him with his advice; he frequently employed him to paint the landscapes in the back-grounds of his historical pictures; and occasionally embellished the landscapes of Vanuden with his admirable figures. The congeniality of their taste and execution gave to these performances the appearance of being the productions of the same hand.

Some of the small landscapes of Vanuden, which are esteemed his best works, bear so strong a resemblance to those of Rubens, that they are only distinguishable by a less daring execution, and have the effect of those of Rubens viewed through the medium of a diminishing optic. His pictures represent views in Flanders; and though the local confines of his country do not admit of the extensive vistas which we admire in the expansive scenery of Claude or Poussin, he compensates, in a great degree, for this privation, by a faithful and interestingly simple representation of nature. Some of the latter works of Vanuden are decorated with the figures of David Teniers; and this embellishment is no small enhancement of the value of his pictures. We have several etchings by this able artist, which are executed in a picturesque and masterly style; among which are the following:

Ten Landscapes and Views in Flanders, of various sizes; *from his own designs.*
Four Landscapes; *after Rubens.* The first impressions are before the name of Rubens was inserted.
Two Landscapes with figures; *after Titian;* one with a Holy Family, and the other with the Good Samaritan.

VANUDEN, James. He was the brother and scholar of the preceding artist, and painted landscapes in the style of Lucas Vanuden; but his pictures are in every respect very inferior.

VANVITELLI, or Vanvitel, Gaspar, called Dagli Occhiali. This painter, though generally considered of the Italian school, was born at Utrecht in 1647. He excelled in painting architectural and perspective subjects, and has represented the views of modern Rome, and of different cities and sea-ports in Italy, with a precision approaching to those of Venice by Canaletti. His delineation and admeasurement of the buildings and other objects are exact, and his tints are natural and agreeable; though he is very inferior to Canaletti in the spirit and animation of his touch, and in the lustre and brilliancy of his colouring. He died at Rome in 1736, aged 89.

VARCO, Alonso de. According to Palomino, this Spanish painter was born at Madrid in 1645, and was a disciple of Don Josef Antonilez. He painted landscapes in the style of his instructor, and was much employed for the convents and the private collections at Madrid, in which city he died in 1680, aged about 40.

VARDY, John. An English engraver, who flourished about the year 1749, by whom we have a print representing the Gothic hall at Hampton-Court, executed in a neat, spirited style.

VARELA, Francisco. A Spanish painter, born at Seville in 1606. He was a scholar of Pablo de las Roelas, and painted history with considerable reputation. Amongst his most considerable works are his pictures of the Martyrdom of San Vicente, in the church dedicated to that Saint; and an altar-piece representing St. Michael, in the convent of la Merced. There are also several of his pictures in the private collections at Seville, where he died in 1656, aged 50.

VARGAS, Luis de. De Vargas was one of the most eminent Spanish painters of the sixteenth century. According to Palomino, he was born at Seville in 1528. Having learned the elements of the art in his native city he went to Italy and passed seven years at Rome, where his studies were principally directed to the works of Pierino del Vaga. On his return to Seville he found himself unable to compete with Pedro Campanna, whose works were at that time in great repute, and he returned to Rome, where he renewed his studies with increased alacrity. A second residence of seven years in that capital, and an attentive study of the works of Raffaelle and Michael Angelo, which were the models he now consulted, enabled him to return to Spain an able and correct designer. Soon after his arrival at Seville he gave proof of extraordinary ability in two pictures he painted for the cathedral, representing Christ bearing his Cross, and Adam and Eve. The latter gained him great reputation, and was so much admired by

Matteo Perez Alesio, a painter of eminence, that, on contemplating his performance, he exclaimed, that one limb of the Adam of de Vargas was worth more than the whole composition of his colossal St. Christopher; and returning soon after to Italy, gave that honourable testimony of his own candour, and the merit of de Vargas, which is noticed in the life of that artist. He executed several other works for the churches at Seville, both in oil and in fresco; among the most esteemed of which are the principal altar-piece in the cathedral, and a picture of the Virgin holding a rosary, in the convent of San Pablo.

De Vargas was not less distinguished for his excellence in portrait painting, than for his historical pictures; some of his productions in that branch are by his Spanish biographer compared to the works of Raffaelle. He died at Seville in 1590, aged 62.

VAROTARI, Dario. This painter was born at Verona in 1539, and was a scholar of Paolo Veronese, though he did not entirely follow the principles of that master, but endeavoured to imitate the style of Titian, particularly in the airs of his heads. His chief residence was at Padua, where he became the founder of a respectable school. Some of his principal works are in the church of S. Egidio, in that city. There are also several of his pictures in the churches at Venice, and in the state. He died in 1596, aged 57.

VAROTARI, Alessandro, called Il Padouanino. He was the son of the preceding artist, born at Padua in 1590. His father dying when he was only six years of age, he was instructed in the art by a painter who is not mentioned. He, however, derived his principal improvement by studying the fresco works of Titian, which remained at Padua, and his juvenile copies of some of them were the surprise and admiration of the artists. He was sent to Venice when he was very young, where the talents he discovered at so early an age, procured him the name of Il Padouanino. At Venice he continued his studies after the works of Titian, and at length entered so entirely into his manner, that he was considered one of the most successful followers of his style. If his design had been equal to his colouring, few painters of the Venetian school would have surpassed him. He generally selected subjects which admitted the introduction of the naked, in which he was as successful in the beauty and tenderness of his carnations, as deficient in the correctness of his drawing. His most considerable works at Venice are the Marriage at Cana, in the Capitolo della Caritá; four pictures representing subjects from the Life of St. Dominick, in the refectory of S.S. Giovanni e Paolo; and a Miracle of the Virgin, in S. Maria Maggiore. He died in 1650, aged 60.

VAROTARI, Chiara. This lady was the daughter of Dario Varotari, and flourished at Venice about the year 1648. She was instructed in the rudiments of design by her father, and is celebrated by Ridolfi, and in the poetry of Boschini, for her extraordinary talents in portrait painting. In the Florentine gallery of the portraits of artists, is that of Chiara Varotari, painted by herself.

VASARI, Giorgio. According to Bottari, in his *Note alle Vite del Vasari*, this painter and eminent writer on art, was born at Arezzo in 1512. He is said to have received his first instruction in design from a glass painter, named Guglielmo da Marsiglia, commonly called Il Prete Gallo; but he afterwards studied under Michael Angelo Buonaroti

and Andrea del Sarto. His greatest improvement was derived from his studies at Rome, whither he was conducted by Cardinal Ippolito de Medici, who had taken him under his protection, and by whose family he was afterwards loaded with riches and honours. He designed from the antique marbles, the works of Michael Angelo in the Sistine chapel, and the frescoes of Raffaelle in the Vatican; and formed to himself a style in which he discovered his predilection for the works of Buonaroti.

Having acquired some reputation as a painter, he applied himself to the study of architecture, in which he became one of the ablest professors of his time, and united in himself the various acquirements by which Giulio Romano and Pierino del Vaga, following the example of Raffaelle, had so eminently distinguished themselves. He was employed in several public works at Rome, particularly in different parts of the Vatican, and in the Sala della Cancellaria, where he painted, by the direction of Cardinal Farnese, a series of frescoes, representing the principal actions of Pope Paul III. In the church of S. Giovanni Decollato he painted for the principal altar the Martyrdom of that Saint, which is one of his most esteemed pictures in oil.

There are many other works by Vasari in the different churches in Italy, among which the most remarkable are three sacred subjects in the refectory of S. Michele in Bosco, at Bologna; the Feast of Ahasuerus, in the church of the Benedictines, at Arezzo; and the Adoration of the Magi, at the Conventuali, at Rimini.

In 1553 he was invited to visit Florence, by Cosimo I. who employed him in the superintendance of the important works in which he was then engaged in the Palazzo Vecchio, where the decorations were executed by Vasari and his disciples. Of these the most considerable was the apartment of Clement VII., in which he has represented that Pope crowning the Emperor Charles V.; and in the other compartments the principal actions and victories of that monarch.

He is allowed to have been an able designer, and to have been a competent master of the ornamental style. But, from the extent and variety of his undertakings, he occasionally fell into negligence and manner, and he was at all times languid and cold in his colouring.

Vasari is more celebrated as a writer than as a painter. His principal work was a History of the Painters, Sculptors, and Architects, from the period of Cimabué till his own time, entitled, *Vite de piu eccellenti pittori, scultori, e architetti,* first published at Florence in two volumes in 1550, and republished with large additions, and the heads of the artists, in three volumes, in 1568. He died at Florence in 1576, aged 64.

VASCELLINI, Gaetano. A modern Italian engraver, born at Castello S. Giovanni, in the Bolognese state, in 1740. He learned the principles of design from Ercole Graziani, and was instructed in engraving by Carlo Faucci at Florence. We have by him some portraits from those in the Florentine Gallery, and several subjects after various Italian masters, among which are the following:

PORTRAITS.

Andrea Vannucchi, called del Sarto.
Daniello Ricciarelli, da Volterra.

SUBJECTS.

St. Joseph and St. Francis of Paula; *after Seb. Conca.*
Mary Magdalen penitent; *after F. Furino.*

Venus; *after Titian.*
Danaë; *after the same.*

VASCONI, Filippo. By this engraver, who flourished about the year 1720, we have several plates of views in Venice and the vicinity.

VASQUEZ, Alonso. A Spanish painter, born at Ronda in 1589, and was educated at Seville, under Luis de Vargas. He painted history with considerable reputation, and was a contemporary and rival of Francisco Pacheco. His design is correct, and discovers an intimate acquaintance with anatomy, and his pictures are painted with freedom and facility. His principal works are in the monastery of the Barefooted Carmelites at Seville. He died in that city, in 1650, aged 61.

VASSALLO, Antonio Maria. This artist was a native of Genoa, and flourished about the year 1670. He was a scholar of Vincent Malo, of Cambray, who had studied under Rubens. Vassallo excelled in painting landscapes, animals, fruit, flowers, &c. which were admirably coloured, and touched with great spirit and freedom. He also occasionally painted historical subjects, in which he had given proof of considerable ability, but died young.

VASSEUR, John Charles le. A modern French engraver, born at Abbeville in 1734. He was a pupil of Daulle and Beauvarlet, and has engraved several plates, chiefly after the works of the modern French painters, in a neat, finished style. Among others are the following:

The Triumph of Venus; *after Boucher.*
The Death of Adonis; *after the same.*
The Continence of Scipio; *after Le Moine.*
Diana and Endymion; *after J. B. Vanloo.*
Apollo and Daphne; *after Luca Giordano.*
The Triumph of Galatea; *after J. F. de Troy.*
The Parting of Hector and Andromecha; *after Restout.*
Alexander and his Physician; *after the same.*
Tarquin and Lucretia; *after A. Peters.*
The Milk-maid; *after J. B. Greuze.*
Thais, or the beautiful Penitent; *after the same.*

He also engraved from Aubry, Krause, Lagrenée, Dietricy, and others.

VASSILACCHI, Antonio, called L'Aliense. This painter was born in the Grecian island of Milo, in the Archipelago, in 1556. He was sent to Venice when he was young, where he became a scholar of Paolo Veronese. Ridolfi informs us, that his progress under that master was such as to excite the jealousy of his instructor, who dismissed him from his academy, and advised him to confine himself to pictures of a small size. Confident in his powers, and suspecting that Paolo was practising towards him the same disgraceful illiberality which Titian had shown to Tintoretto, he applied himself to his studies with redoubled alacrity. One of his earliest public works was a picture of St. Sebastian, with a glory of angels, for the church of S. Maria delle Vergine,

and, on its being reported that it was from a design of Paolo, he determined to dispose of all the drawings he had made in the school of that master, as a proof of his determination to abandon his style. He now applied himself to study the works of Il Tintoretto, and acquired a boldness and energy of style which approached the best productions of that master. Such are his pictures in the Chiesa de S.S. Apostoli, at Venice, representing Abraham sacrificing Isaac, Cain slaying Abel, and the Brazen Serpent. In the Sala dello Scrutinio are several of the best productions of Aliense, which prove him to have possessed a fertile and inventive genius, an excellent tone of colouring, and an unusual facility of execution. He died at Venice in 1629, aged 73.

VAUGHAN, Robert. An English engraver, who flourished about the year 1650. He was chiefly employed in executing portraits, and other plates, for the booksellers, which are more sought after for the characters they represent, than the merit of the prints. He engraved a monument in Dugdale's Warwickshire, and some of the maps; the prints for *Morton's Ordinal,* and part of those for *Ashmole's Theatrum Chemicum,* in 1651.

Vertue informs us, that during the inter-regnum, Vaughan engraved a portrait of Charles II. to which he affixed so offensive an inscription, that after the Restoration an accusation was preferred against him. We have, among others, the following portraits by him:

James I.
Launcelot Andrews, Bishop of Winchester.
Sir John Wynn, of Gwedur, Bart.; scarce.
George Clifford, Earl of Cumberland.
John Fisher, Bishop of Rochester.
Sir Francis Drake.
Arthur Hildesham, Preacher at Ashby-de-la Zouch.
Sir Walter Raleigh.
Sir Thomas Lyttleton, Chief Justice of the King' Bench.
Thomas Wilsford, Mathematician.
Edward Terry, Rector of Greenford, Middlesex. 1655.
Henry Vere, Earl of Oxford.
Robert Vere, Earl of Oxford.
Thomas Wentworth, Earl of Strafford.
James Usher, Bishop of Armagh.
Sir George Crooke, Chief Justice of the King's Bench.
Benjamin Jonson, Poet.
Edward Turgis, Poet; scarce.

VAUGHAN, William. This English engraver was probably a relation of the artist mentioned in the preceding article. He flourished about the year 1660, and, like Robert Vaughan, was principally employed by the booksellers in frontispieces and other book ornaments. We have by him three prints, engraved for a small folio pamphlet, describing the *Sufferings of Sir William Dick, of Braid,* which are now become scarce. He also engraved a set of thirteen plates of animals, entitled, "A Book of such Beasts as are most useful for drawing, graving, or arms painting and chasing;" designed by *F. Barlow,* and engraved by *William Vaughan.* 1664.

VAUQUER, ———. This artist was a native of France, and probably followed the profession of a goldsmith. He engraved, from his own designs, several plates of flowers and ornamental foliage, which he entitles, *Livres des Fleurs, propres pour orfevres et graveurs.*

UBERTINI, Francesco, called Il Bachiacca. According to Baldinucci, this painter was a native of Florence, and flourished from about the year 1530 till 1557. He painted history with considerable reputation, and also excelled in the grotesque and ornamental style. One of his best historical works is his picture of the Martyrdom of S. Arcadio, in the church of S. Lorenzo, at Florence. The latter part of his life was passed in the service of the Grand Duke Cosimo, for whom he executed several cartoons for tapestry, and painted some historical pictures for his gallery.

UCCELLO, Paolo Mazzocchi, called. This old painter was born at Florence in 1349, and was a disciple of Antonio Veneziano. He was one of the earliest artists who applied themselves to the study of perspective, in which he was greatly assisted by Giovanni Manetti, a celebrated mathematician of the time. He distinguished himself as a painter of animals, but he particularly excelled in designing all sorts of birds, of which he had formed a large collection of the most curious, on which account he acquired the appellation of Uccello. In the church of S. Maria Novella, at Florence, are several subjects of the Old Testament, which he had selected for the purpose of introducing a variety of beasts and birds, designed with surprising neatness and precision. Among others, are Adam and Eve in Paradise, the Family of Noah entering the Ark, the Deluge, &c. These subjects he treated with so much truth and nature, that he may be styled the Bassano of his time. He also painted landscapes, with ruins and figures, which, from his knowledge of perspective, were designed with a correctness and intelligence unknown to his contemporaries.

Lanzi mentions a colossal portrait of Gio. Aguto on horseback, painted by Paolo, in the cathedral at Florence, which is considered one of the boldest designs of that early period. He died in 1432, aged 83.

UDINE, Giovanni Nanni, called da. The family name of this painter was Nanni, though he is occasionally called by Vasari Ricamatore. He was born at Udine in 1494, and having discovered an early disposition for the art, by designing the animals and birds pursued by his father in the chase, he was sent to Venice, where he was placed under the tuition of Giorgione, and acquired a competent acquaintance with the principles of the chiar-oscuro, and an excellent tone of colouring. The fame of Raffaelle had reached Venice, and inspired Giovanni da Udine with an ardent desire of visiting Rome, to contemplate the works of that illustrious artist. His protector, the patriarch Grimani, desirous of promoting his wishes, furnished him with letters of recommendation to Count Baldassare Castiglione, by whom he was introduced to Raffaelle, and was admitted into his school. He was employed by that great master in painting the ornamental accessories in many of his works, consisting of animals, birds, fruit, flowers, &c. At the time he was thus employed by his illustrious preceptor, the discovery was made of the precious remains of antiquity in the baths of Titus. Giovanni da Udine was selected by Raffaelle to make designs from the beautiful grotesque ornaments in stucco, found in the different apartments. He not only succeeded in his commission to the

entire satisfaction of his master, but discovered a process of compounding a stucco, which had the same appearance, and probably the same durability, as that used by the Romans. He was now employed by Raffaelle to execute the greatest part of the arabesque and grotesque ornaments in stucco, in the loggie and apartments of the Vatican, which he finished in so tasteful and masterly a style, that they have ever been the objects of universal admiration.

After the death of Raffaelle he was employed by Clement VII. in conjunction with Pierino del Vaga, to ornament that part of the Vatican called La Torre di Borgia, where they represented the Seven Planets; the emblematical figures were designed by del Vaga, but the grotesque ornaments and symbolical decorations were executed by Giovanni da Udine. In 1527 he was compelled, by the sacking of Rome, to fly from that city, and he took refuge at Udine, where he was for some time employed. He was afterwards engaged at Florence, by the family of the Medici, in several considerable works. He returned to Rome in the pontificate of Pius IV. where he died in 1564, and was buried in the church of La Rotonda, near the tomb of Raffaelle.

UDINE, Martino da, called Pellegrino di san Daniello. This painter was born at the castle of San Daniello, ten miles distant from Udine, about the year 1480, and was a disciple of Giovanni Bellini, during that painter's residence at Udine. He acquired the name of Pellegrino from an expression of approbation bestowed on his talents by his master Bellini, who, on seeing some of his early productions, exclaimed, Pellegrino! or excellent! He painted several pictures for the churches at Udine, which raised his reputation to a level with that of his instructor, whose works were at that time in the highest estimation. In the cathedral is one of his admired productions, representing St. Joseph, with the infant Christ and St. John, which was esteemed not inferior to the picture of S. Marco, by Bellini, in the same church, which is considered his master-piece. But his most celebrated performance is an altar-piece in S. Maria de Battuti, representing the Virgin, with several female saints, and St. John the Baptist, in which he displayed a dawning of the breadth of style, and the mellowness of colouring, which were afterwards carried to such perfection by Giorgione. In the church of S. Antonio, at San Daniello, are some paintings in fresco by Pellegrino, representing the Life of Christ, which are highly commended by his biographer Renaldis. He died soon after in 1545.

VEAU, John Le. A French engraver, born at Rouen about the year 1736. He went to Paris when he was young, where he became a pupil of J. P. Le Bas, and has engraved several plates, in the neat and spirited style of that eminent artist, among which are the following:

A pair of Views in Flanders, by moonlight; *after Vander Neer.*
A View of Montserrat; *after Vernet.*
The Fishermen; *after the same.*
The Cascade of Tivoli; *after La Croix.*
A View of Puzzoli; *after the same.*
The Village Blacksmith; *after Berghem.*
A Landscape, with a Shepherd watching his Flock; *after Ruysdael.*
Abraham sending away Hagar; *after Dietricy.*
The Shepherdess of the Alps; *after Aubry.*

VECCHI, Giovanni de. This painter was born at Borgo S. Sepolcro, in 1536. He went to Rome when he was young, where he first became a disciple of Raffaelle delle Colle, but he afterwards studied under Taddeo Zuccaro, who was at that time employed by Cardinal Alessandro Farnese, in the embellishment of his palace of Caprarola, where, in conjunction with his instructor, he executed several considerable works. There are many of his pictures in the churches at Rome, of which a particular description is given by Baglione. In S. Lorenzo in Damaso, is one of his most esteemed productions, representing the Martyrdom of St. Lawrence; in the cupola of the Chiesa del Gesu, he painted in fresco the four Doctors of the church; and in S. Maria d'Aracæli are several pictures of the life of St. Jerome. He died at Rome in 1614, aged 78.

VECCHIA, Pietro. He was born at Venice in 1605, and was brought up in the school of Alessandro Varotari, called Il Padouanino. He did not, however, adopt the style of that master, but applied himself to an imitation of the works of Giorgione and Il Pordenone, in which he was so successful, that some of his pictures have been mistaken for the productions of those masters. His powers were better adapted to familiar and fancy subjects than to the dignity of history, and his best pictures represent armed soldiers, banditti, and corps-de-gardes, which he painted with great vigour and effect. His talent in imitating the works of the old masters induced the Doge and Senate of Venice to employ him to copy, in oil, the historical works in mosaic, which are in the church of St. Mark, which he executed with great ability, and painted two altar-pieces of his own composition, for the same church, representing the Crucifixion, and our Saviour driving the Money-changers out of the Temple. His colouring is warm and tender, and he was well versed in the principles of the chiar-oscuro. He died in 1678, aged 73.

VECELLI, Tiziano. See Titian.

VECELLI, Francesco. He was the brother of Tiziano Vecelli, the great luminary of the Venetian school, and was born at Cadore, in Friuli, in 1483. After being instructed by his brother in the elements of the art, he served some years in the army, and he was probably induced to turn his thoughts to painting as a profession, by the extraordinary success of his brother. He painted some pictures for the churches and public edifices at Venice, which possessed sufficient merit to alarm the jealousy of Titian, particularly a picture of the Transfiguration, in the church of S. Salvatore, which gained him great reputation. But his most celebrated performance, and which frequently has been taken for a work of Titian, is a picture of the Nativity, in the church of S. Guiseppe, at Belluno. By the persuasion of Titian, he is said to have abandoned painting in 1531, and devoted himself to commercial pursuits.

VECELLI, Orazio. This artist was the son and disciple of Titian, born at Venice in 1540. He distinguished himself chiefly as a painter of portraits, some of which were esteemed little inferior to those of his father; though he occasionally painted historical subjects, one of the most considerable of which was in the ducal palace at Venice, but was destroyed in the conflagration. He died in the same year with his father, in 1576, aged 36.

VECELLI, Marco, called Marco di Tiziano. This artist was the nephew of Titian, born at Venice in 1545, and accompanied that distinguished painter in his journies to Rome and Germany. He was the favourite disciple of his great instructor, and approached nearer to his style, both in composition and colour, than any of his relatives. There are several considerable works by him in the palazzo di S. Marco, among the most esteemed of which is an allegorical subject on the peace of Italy, in the antichamber to the Sala del Consiglio. Another admired work of Marco Vecelli is a picture in the Sala della Bussola, representing the Doge Leonardo Donato kneeling before the Virgin and Infant Christ. He also painted several considerable works for the churches at Venice, Trevigi, and in the Friuli, particularly a picture of Christ fulminating the world, and the Virgin and several Saints interceding, in S. S. Giovanni e Paolo, at Venice. He died in 1611, aged 66.

VECELLI, Tiziano, called Tizianello. He was the son of the preceding artist, and in the beginning of the seventeenth century acquired some reputation by the pictures he painted for the public edifices at Venice. The excellent principles which had been established by the great founders of the Venetian school, had, however, now given way to negligence and manner, which is evident in all his works. His best productions are his portraits, which possess the merit of resemblance, and a natural tone of colour.

VECELLI, Cesare. This artist was the younger brother of the celebrated Titian, and flourished about the year 1590. We have by him a set of prints engraved from the designs of Titian, in a spirited and masterly style, representing the ancient and modern habiliments of various parts of the world, published at Venice in 1590, entitled *De gli Habiti Antichi e Moderni di diverse parte del mondo, Libri due fatti da Cesare Vecellio.* A second edition of this work appeared in 1664, with a more explanatory title, as follows: *Raccolta di figure delineate dal gran Tiziano, e da Cesare Vecellio suo fratello diligentemente intagliate.*

VECQ, James la. This painter was born at Dort in 1625, and was educated in the school of Rembrandt, whose excellent manner of colouring, and admirable conduct of the chiar-oscuro, he successfully imitated. After leaving that excellent school, by an unaccountable caprice and want of judgment, he abandoned the principles of his able instructor, and adopted the feeble and flimsy manner of John de Baan. He painted history and portraits, but attached himself chiefly to the latter.

A singular anecdote is reported by Houbraken in his life of this artist. Whilst he was in France, he was applied to by an old priest, at Sedan, to paint his portrait: when La Vecq attended him for that purpose, he informed him, that some years before, he had his portrait painted by a Fleming, but that it was so little to his liking, that he had ordered it to be put into his garret. La Vecq expressed a curiosity to see this wretched performance, but his surprise was not little, when he discovered, on wiping away the dust, one of the finest heads Vandyck had ever painted. How many are there of the laity who do not judge better than this ecclesiastic?

VEEN, Martin van. See Hemskirk.

VEEN, Otho and Gilbert van. See Venius.

VEENHUYSEN, J. A Dutch engraver, who flourished at Amsterdam about the year 1656. He engraved a set of views of the public buildings in that city, which are executed in a neat, slight style. They are embellished with figures, which are designed with tolerable correctness. They were published at Amsterdam in 1656, with descriptions in Dutch and French.

VEGEL, J. S. Mr. Strutt has considered this artist worthy of record, though he pronounces him "an obscure engraver of frontispieces and other book plates, which he executed in so bad a style, that they by no means merit notice."

VELA, Christoval. A Spanish painter, born at Jaen in 1598, and was first a scholar of Pablo de Cespedes, but afterwards studied under Vincenzio Carducci. He chiefly resided at Cordova, where he painted history with some reputation, and was esteemed a correct designer, though languid and weak in his colouring. In the cloister of the convent of San Augustin, at Cordova, is a series of the Prophets, designed in a grand style. He died at Cordova in 1658, aged 60.

VELASCO, Don Antonio Palomino. This Spanish painter, and the principal biographer of the artists of his country, was a native of Valencia, where he flourished about the year 1700. He painted several pictures for the churches and convents at Valencia, Salamanca, and Granada, and was one of the painters to Philip V. of Spain. He is, however, more known as a writer on art than as a painter. He published an elaborate treatise on the Art of Painting, in two folio volumes, published at Madrid, in which he notices upwards of two hundred painters and sculptors, who flourished in Spain, from the time of Ferdinand the Catholic to the conclusion of the reign of Philip IV. Of this work there was an abridgment, in Spanish, published in London in 1742, entitled, *Las Vidas de los Pintores y statuarios eminentes Españoles.* Of which there is an English translation.

VELASQUEZ, de Silva, Don Diego. Don Diego Velasquez de Silva, the most distinguished painter of the Spanish school, was born at Seville in 1594. He was of a noble family, originally of Portugal, which had been reduced by the troubles of their country, and had established itself in Andalusia. His parents, although in very narrow circumstances, gave their son a liberal education, and as he had evinced, during his literary studies, an extraordinary genius for drawing, he was permitted to indulge his inclination, and was accordingly placed under the tuition of Francesco Herrera the elder, a rigid instructor, but of considerable ability. The morose manner and brutal temper of that master becoming insupportable to the gentle nature of the young Velasquez, he quitted his school, and entered the academy of Francisco Pacheco, a man of letters, and an able designer. Under that master his talents began to display themselves in a variety of sketches from nature, of peasants and ordinary people, in peculiar habits and occupations, as they struck his fancy in the streets. In these first sallies of his genius, he gave a faithful and striking representation of the manners and characters of the lower orders of the people, and the various accessories and objects of still-life, with which he accompanied them, were designed and painted with unusual fidelity and spirit. Of these early productions, one of the most celebrated is his picture, now in the new palace at Madrid, of the old Water-carrier of Seville, portrayed in a tattered garment, which, through its rents discovers naked parts of the body, giving water to a boy to drink out

of his barrel, in which he exhibits a wonderful character of nature and expression, with an unusual degree of science in muscular anatomy. Velasquez continued to paint subjects of this familiar description for some years, and, when urged by some of his friends to aspire to a higher department of the art, he replied, that he preferred being the first in that humble walk, to holding a second place in the higher cast of historic painting. He had studied five years in the Academy of Pacheco, when that master bestowed on him his daughter in marriage, and his father-in-law having received from Italy some pictures by Guido, Caravaggio and others, the contemplation of them excited Velasquez to a more elevated idea of his art. He now turned his thoughts to history and portrait, and conceived an ardent desire of visiting the rich treasures of art amassed in the royal collections at Madrid, in the Escurial, and in the palace of Bueno Retiro.

In 1622 Velasquez left Seville to visit the metropolis of Spain, where he had passed upwards of a year, when his talent recommended him to the notice of Conde de Olivarez, the favourite minister of Philip IV. who took him under his immediate protection, and accommodated him with apartments in his palace. He afterwards introduced him to the King, who expressed his desire to have his portrait painted by Velasquez. This was the most immediate crisis of his fame and fortune. Philip had been painted by the most eminent artists of the time, who had successively exerted themselves in portraying a young sovereign, in possession of every thing which could excite their emulation, and reward their ability. He painted a portrait of Philip on a large scale; the King was drawn in armour, mounted on a magnificent steed, with a background of beautiful scenery. In this trying attempt he succeeded beyond his most sanguine expectation, and all the cognoscenti joined in giving the palm to Velasquez, above all his predecessors. So complete was his triumph, that Olivarez was directed to inform his inmate, that the royal person of Philip would in future be entrusted to no other pencil but his.

When Velasquez had finished the portrait of the King, he received permission to exhibit it in a public street in the city; the courtiers applauded it to the skies, and the poets wrote sonnets in his praise. He was next employed to paint the infants Don Carlos and Don Fernando, and the portrait of the minister, his patron, mounted, like his royal master, on a noble Andalusian courser, richly caparisoned.

Fortune now began to shower her favours on him. He was appointed principal painter to the King, with a liberal salary, besides a munificent remuneration for his pictures. Great rewards being thus heaped upon Velasquez, great things were expected from him, and though he had distinguished himself beyond all his contemporaries as a portrait painter, he had not yet attempted any considerable historical composition.

Vincenzio Carducci, Eugenio Caxes, and other artists, who had preceded him in the public favour, had signalised themselves by painting a subject of great public interest, the expulsion of the Moors from Spain by Philip III. He now determined to enter the lists with these competitors, by painting a picture of this popular event. On this occasion he produced a superb composition; in the centre he placed the King, armed, and in the act of commanding a party of soldiers, who are escorting a group of Moors, of different ages and sexes, to an embarkation, which awaits them in one extremity of the picture; on the other side is personified the Kingdom of Spain, as a majestic matron, in armour, with part of a stately edifice. This distinguished performance he signed with the following inscription: *Didacus Velasquez Hispalensis Philip IV. Regis Hispan. pictor ipsiusque jussu fecit, anno* 1627. Velasquez had no sooner completed this celebrated

picture, than he again experienced the favour and munificence of his sovereign. He was made one of the chamberlains to the King, and received an additional stipend, in support of his new dignity.

In the same year, 1627, Rubens visited Madrid, in his quality of Ambassador, and formed an intimacy with Velasquez, for whose extraordinary talents he had the highest respect. This intercourse led to frequent dissertations, on the part of Rubens, respecting the state of the arts in Italy, which inspired his friend with an irresistible desire of visiting Rome and Venice, for the purpose of contemplating the beauties of antiquity, and the works of the best masters.

Velasquez was now in such favour, that he had no sooner expressed his desire for a tour to Italy, than he found his wishes anticipated by every facility and indulgence on the part of his royal protector. The Duke d'Olivarez was directed to furnish him with a sum, amply sufficient for the expenses of his journey, and to supply him with the warmest recommendatory letters.

In 1629 he embarked at Barcelona, and, on his landing at Venice, was lodged in the hotel of the Spanish ambassador. The works of Titian, in the palace of St. Mark, excited his admiration, nor was he less surprised and delighted on seeing the admirable productions of Tintoretto, in the Scuola di S. Rosco, particularly the Crucifixion and the Resurrection. After a residence of a few months at Venice, he proceeded to Rome, where he was most graciously received by Cardinal Barberini, nephew to Urban VIII. who procured him apartments in the Vatican, where he had, at all times, access to the productions of Michael Angelo Buonaroti and Raffaelle. He studied the works of those illustrious artists with unremitted attention and delight. During his residence at Rome, he painted his celebrated history of Jacob when his sons present him the bloody garment of Joseph, one of his most capital performances. He also painted at Rome his fine picture of the Discovery of the Infidelity of Venus, as related by Apollo to Vulcan, who is represented at his forge, attended by the Cyclops; a subject which enabled him to display his art in its fullest extent. The light and shadow from the reflection of the forge, and the sparks which fly from their hammers, produce a surprising effect. The athletic forms and dusky hues of the Cyclops are artfully contrasted with the beautiful proportions and fine tints in the figure of Apollo. The character of Vulcan is finely conceived, and the composition is arranged with infinite judgment. Both these performances were transmitted to King Philip, by whom they were placed in the most distinguished situations in his palace.

After an absence of a year and a half Velasquez returned to Spain, passing through Naples in his way, where he painted the portrait of Donna Maria of Austria, Consort of Ferdinand III. Absence had not impaired his favour with the King, who made him one of the gentlemen of his wardrobe, and appointed him a painting room in his palace, of which the King himself kept a private key, for the purpose of visiting his painter without the forms of ceremony, as Charles V. had done to Titian.

In 1638 Velasquez painted his celebrated picture of our Saviour on the Cross, now in the convent of S. Placido, at Madrid. This single figure would be sufficient to immortalize the fame of Velasquez. It is designed with great simplicity and nature, but with an expression in the features, an affecting air in the reclining of the head, and a harmonious tone of colouring, at once so tender, and of such effect, that nothing can exceed it. It was about this time that he painted his famous picture representing the celebrated General Pescara receiving the keys of a Flemish citadel from the governor of the place. The group of generals, soldiers, citizens, horses, &c. and the striking

effect of the town and landscape, in the back-ground, have established the fame of this noble picture, as one of the finest productions of the master. Mengs decidedly calls it the *chef d'œuvre* of Velasquez, and has pronounced it to be faultless, except in the circumstance of the soldiers' lances, which he criticises as being too long. Surely this is a very trivial remark, to fall from the pen of such an authority, and, trivial as it is, there is great reason to doubt if it is founded in truth. After all, who would expect that any eminent critic, after pronouncing the performance to be faultless, in every essential or noble part, would seriously state this trifling remark as an exception? It is not surprising that the productions of this period of his life were executed in his best style, when his taste had been refined by his studies at Rome, his judgment matured by experience, and his fire not yet abated by years; caressed by his sovereign, applauded by his contemporaries, and at the summit of all worldly prosperity.

In 1643, the minister d'Olivarez was dismissed from his employment, and banished from court, to his town of de Toro. The good fortune of Velasquez received no shock by the disgrace of his patron. In the year 1648, the king intrusted him with a particular embassy to Pope Innocent X. and he was, at the same time, commissioned to purchase the finest works of art, both statues and pictures, which he could meet with in Italy, for the royal collection. On this expedition he embarked at Malaga, and having landed at Genoa, he passed through Milan, Padua, and from thence to Venice, where he passed some time in reviving his acquaintance with the admirable productions of Titian, Tintoretto, and Paolo Veronese; and had the good fortune to purchase some capital pictures by the best Venetian masters. He afterwards visited Bologna, where he was not less fortunate in making several valuable acquisitions, and engaged Michael Angelo Colonna, and Agostino Mitelli, to visit Spain, to assist in the decoration of the royal palaces. On his arrival at Rome he was received with great favour and distinction by the Pope, and, as the business confided to him afforded him leisure to exercise his professional talents, he was engaged to paint the portrait of Innocent X. and those of several of the Cardinals and the nobility of Rome. The Pontiff, in token of his satisfaction, presented him with a gold medal. The academicians of Rome elected him of their body, and sent his diploma after him to Spain.

After an absence of nearly three years, in 1651, Velasquez took his departure from Genoa, on his return to Spain, freighted with a magnificent collection of antique statues, busts, and a variety of pictures by the most distinguished Italian painters. He arrived in safety with his cargo, and was received by his royal master with his accustomed kindness and favour. In 1656 Philip conferred on him the order of Santiago, an honour only bestowed on persons of eminent pretensions, either in rank or for service. He continued to experience the protection of his sovereign, and the public estimation, until the year 1660, when he died at the age of 66. He was buried, with the most distinguished funeral honours, in the superb church of San Juan.

VELDE, Esais van de. This artist was born at Leyden about the year 1590, and was instructed in the art by an obscure painter, called Peter Denyn. He painted landscapes, with figures and cattle, but particularly excelled in battles, skirmishes of cavalry, and attacks of banditti, which were ingeniously composed, and touched with a light and spirited pencil. The neatness of his touch, and the correctness of his design, induced several of his contemporaries to engage him to decorate their pictures with his figures. We have several etchings by Esais van de Velde, which are executed with

neatness and spirit, they consist of landscapes and views from his own designs, and are usually marked with the initials of his name.

VELDE, JOHN VAN DE, He was the younger brother of the preceding artist, and was born at Leyden about the year 1595. He painted landscapes and merry-makings, but distinguished himself more as an engraver than as a painter. We have a considerable number of prints by him, which are executed in two different styles, directly opposite to each other. His plates of landscapes and views are chiefly etched, and his point is free and spirited; the lights are broad and clear, and, though his shadows occasionally want strength, they in general produce a pleasing and masterly effect. His other prints are executed with the graver, sometimes assisted with the dry-point, in a highly finished style, resembling that of Count Goudt. They chiefly consist of night-pieces, or scenes by candle-light, and such subjects as require great depth of shadow. The following are his principal works:

PORTRAITS.

John Acronius, Theologian; *after Francis Hals.*
Jacob Mattham, Engraver; *after P. Soutman.*
John Torrentius, Painter; 1628.
Lawrence Coster; *after J. van Campen.*

SUBJECTS CHIEFLY FROM HIS OWN DESIGNS.

The Twelve Months, in twelve plates; numbered. 1616.
Another set of the Twelve Months; larger.
The Four Seasons; in four plates; *after Valck.* 1617.
A set of four plates of the History of Tobit.
The Four Elements; *after W. Buytenwegh.*
The Four Times of the Day.
The Magic Lantern; *after P. de Molyn.*
The good Samaritan.
The Pancake Woman.
A set of six Landscapes, with ruins, figures, and cattle.
The Sorceress; considered his best plate; engraved in 1626.
The Trictrac-players.
A Village Festival. 1623.
A View in Italy; *after Tempesta.*
A View of the Chateau of Brussels, with a tournament.
A set of thirty-six Landscapes, entitled, *Playsante Landschappen, door Jan van der Velde. C. Visscher, exc.*
St. Francis kneeling, with a book and a scull before him; *after W. van Boons.*
The Mountebank selling Medicines.

He engraved besides a great variety of landscapes, views, and other subjects.

VELDE, WILLIAM VAN DE, the ELDER. This painter was born at Leyden in 1610, and, in the early part of his life, followed the occupation of a mariner. It is not mentioned at what time he turned his thoughts to painting, or by whom he was instructed in the art; but before he was twenty years of age he had acquired considerable reputation as a painter of marine subjects, which he usually represented in black and white, in imi-

tation of drawings in Indian ink. His technical acquaintance with every description of shipping, with their various forms and rigging, particularly qualified him for a precise and faithful representation of these objects. His talents recommended him to the notice of the States of Holland, and Descamps acquaints us, that he was accommodated by them with a small vessel for the facility of accompanying their fleets, for the purpose of designing their different manœuvres, and was present in various sea-fights, in which he exposed himself to the most imminent danger, in the prosecution of his studies. He is said to have been a witness of the sea-fight between the Duke of York and the Dutch Admiral Opdam, in 1665; and the more memorable engagement, the following year, between the English fleet, under the command of the Duke of Albemarle, and the Dutch under Admiral de Ruyter.

King Charles II., who had become acquainted with his talents during his residence in Holland, invited him to England, where he arrived some time before 1675, as, in that year, the King settled a salary of an hundred pounds per annum on him. He continued in the same capacity in the service of James II. until his death, in 1693, and was buried in St. James's church, with the following inscription on his tomb-stone. "Mr. William Van de Velde, senior, late painter of sea-fights to their majesties King Charles II. and King James, died in 1693."

VELDE, WILLIAM VAN DE, the YOUNGER. This inimitable marine painter was the son of the artist mentioned in the preceding article, and was born at Amsterdam in 1633. He received his first instruction in the art from his father, but afterwards studied some time under Simon de Vlieger, an eminent painter of sea-pieces, whose works were then held in high estimation. His progress under that master was extraordinary, and he not only surpassed his instructor, and all his contemporaries, but he arrived at a perfection, in the particular branch to which he devoted himself, which is universally allowed to be unrivalled. "The palm," says Lord Orford, "is not less disputed with Raffaelle, for history, than with Van de Velde, for sea-pieces." He had acquired the most distinguished reputation in his native country, by the admirable cabinet pictures with which he enriched the collections in Holland, when his father prevailed on him to join him in London. His talents soon recommended him to the notice of the King, who engaged him in his service, with an equal salary to that of his father. He resided chiefly at Greenwich, which had been chosen as a situation best suited to his professional pursuits.

During the life of the elder Van de Velde, he was principally employed by the King in painting pictures from the designs of his father, as appears from the following privy seal, purchased by Dr. Rawlinson, the antiquary, among the papers of Secretary Pepys. "Charles the Second, by the grace of God, &c. to our dear cousin, Prince Rupert, and the rest of our commissioners for executing the place of Lord High Admiral of England, greeting. Whereas we have thought fit to allow the salary of one hundred pounds per annum unto William Van de Velde the elder, for taking and making draughts of sea-fights; and the like salary of one hundred pounds per annum unto William Van de Velde the younger, for putting the said draught into colours, for our particular use; our will and pleasure is, and we do hereby authorize and require you to issue your orders for the present and future establishment of the said salaries to the aforesaid William Van de Velde the elder, and William Van de Velde the younger, to be paid unto them, or either of them, during our pleasure, and for so doing, these our letters shall be your sufficient

warrant and discharge. Given under our privy-seal, at our palace of Westminster, the 20th day of February, in the 26th year of our reign."

The exercise of his extraordinary talents was not confined to the service of the King, he was employed by the nobility, and painted an infinite variety of sea-pieces, calms, and storms, which are still the ornament of the principal collections.

The compositions of the younger Van de Velde are distinguished by a more tasteful arrangement of his objects, than is found in the productions of any other painter of marines. His vessels are most correctly designed, and, from the improvement which had taken place in ship-building, are of a more graceful and pleasing form than those of his predecessors; the cordage and rigging are finished with a delicacy, and at the same time with a freedom, which are without example; and his small figures are drawn with a correctness, and touched with a spirit which are inimitable. In his calms, the sky is brilliant and sunny, and in the glassy smoothness of the water, every object is reflected with a luminous transparency, which is only to be met with in the works of this admirable artist. In his squalls or fresh breezes, the swell and curl of the waves is delineated with a truth and fidelity which could only be derived from an attentive and accurate observance of nature; and in his storms and hurricanes, the tremendous conflict of the elements, and the horrors of shipwreck, are represented with a striking solemnity that affects the beholder.

This eminent artist died in 1707, as appears by this inscription under the print of his portrait: *Gulielmus Van de Velde, junior, navium et prospectuum marinarum pictor, et ob singularem in illâ arte peritiam à Carolo et Jacobo 2 do. Magnæ Brittanniæ regibus annuâ mercede donatus. Obiit* 6 *Apr. A. D.* 1707. *æt. suæ.* 74.

VELDE Adrian van de. This admired painter was born at Amsterdam in 1639. It does not appear that he was related to the two preceding artists. He discovered, whilst he was yet at school, a decided disposition for painting, and covered the walls of his father's house with sketches of every description of animals, designed with an intelligence very unusal at that early age. This marked inclination for the art induced his father to place him under the tuition of John Wynants, under whom his progress was so extraordinary, that it surprised his instructor. Wynants was one of the ablest landscape painters of his time, and he educated his pupil in the system he had himself pursued, of studying every thing from nature. Our artist passed the greater part of the day in the fields, designing every thing that was essential to his pursuit; and he was soon convinced, that in the particular branch of the art to which he devoted himself, the conceptions of the happiest and most inventive genius fall short of the abundance, the variety, and the truth, which the study of nature affords. He did not, however, confine himself to landscape and animals, he drew from the model, and became a correct designer of the human figure.

Wynants, who was himself deficient in this respect, had hitherto been under the necessity of applying to other artists, to decorate his landscapes with figures and animals, which service was usually rendered him by Philip Wowermans or John Lingelback. He now found a more than adequate resource in the talents of his disciple, and some of the finest landscapes of Wynants are adorned with figures and cattle by Adrian Van de Velde, which form no inconsiderable part of their value. Such was his excellence in these auxiliary embellishments, that many of his contemporaries applied to him for

similar assistance, and the pictures of Vander Heyden, Hackaert, Hobbema, &c. have frequently the advantage of being ornamented with his figures and animals.

Although Adrian Van de Velde was brought up in the school of a landscape painter, and had not the advantage of a regular education in the higher walk of historic painting, such was the extent of his genius, and the variety of his powers, that he acquired considerable reputation by an altar-piece he painted for the Roman Catholic church at Amsterdam, representing the taking down from the Cross, which was not less admired for the correctness of the design, than the beauty of the colouring. He painted, for the same church, several historical subjects taken from the life of Christ, which sufficiently prove that he would have distinguished himself as a painter of history, if he had not chiefly devoted himself to another branch of the art. The scenery in his landscapes is frequently confined to the pasture in which his cattle are grazing; but this humble prospect is always represented with so much truth and nature, that it captivates by its simplicity. The colouring of his trees, his herbage, and plants, is fresh and juicy, and they are touched with as much spirit as delicacy. His skies are brilliant and clear, and his pictures exhibit a sparkling glow of sunshine, which is almost peculiar to himself. His animals, particularly the cows, sheep, and goats, are designed with a correctness and perfection which has never been surpassed. His pictures are deservedly held in the highest estimation, and as he died in the prime of life, the number of them, though always very highly finished, establishes his indefatigable application, as well as his uncommon facility of execution. He died at Amsterdam in 1672, aged 33. We have by this charming artist about twenty etchings, executed in a finished, but masterly style. They are usually marked with the initials of his name. A. V. V.

A set of three small plates of Cows grazing.
A set of ten plates, representing Cows, and other domestic animals, with a Bull for the title.
Three plates of Sheep.
A Return from the Chase.
A large Landscape; lengthways.
A Landscape with historical figures. This print is scarce.

VELDNER, John. A German engraver on wood, who flourished about the year 1480. He is said to have executed a set of cuts for a book entitled, *Speculum Humanæ Salvationis*, translated into the German language, published in 1483. They are cut in the rude style in which the art was practised at that early period.

VELI, Benedetto. This artist was a native of Florence, and flourished about the middle of the seventeenth century. He painted history with some reputation, and Lanzi mentions in favourable terms a large picture by him in the cathedral at Pistoja, representing the Ascension.

VENANZI, Francesco. In the *Memorie de Pittori Pesaresi e Urbinati*, by Gioseffo Montani, this painter is said to have been a native of Pesaro, and flourished about the year 1670. He was for some time a disciple of Guido, but afterwards studied under Simone Cantarini. He did not, however, attach himself to the style of either of those masters, preferring the more vigorous and effective manner of Guercino and the Gennari. In the church of S. S. Gervasio e Protasio, at Bologna, is a fine picture by him, represent-

ing the Descent of the Holy Ghost; and in the church of S. Antonio, at Pesaro, are two subjects from the life of that saint, which are considered his finest works.

VENENTI, Giulio Cesare. A Bolognese gentleman, who was a great admirer of the art, and studied it with the zeal of a professor. He was born at Bologna about the year 1609, and was instructed in design by Filippo Brizio, who had studied under Guido. We have several etchings by this amateur artist, executed in a spirited style; among which are the following:

The Guardian Angel; *after Dom. Maria Canuti.*
Tancred and Clorinda; *after the same.*
The Virgin of the Rose; *after Parmigiano.*
A Landscape, with the Holy Family; *after An. Caracci.*

He usually marked his plates with the monogram GV.

VENEZIANO, Antonio. See Musis.

VENEZIANO, Sebastiano. See Piombo.

VENEZIANO, Carlo. See Saracino.

VENEZIANO, Antonio. Vasari and Baldinucci are at variance respecting the place of nativity of this painter; the former states him to have been born at Venice, in 1310, and to have studied at Florence, under Agnolo Gaddi; the latter, whose pretensions to accuracy are highly respectable, asserts that he was a native of Florence, and acquired the name Veneziano from his long residence at Venice, where he executed several works in the Ducal Palace. His principal works are at Pisa and Florence. Some of his pictures are still preserved in the Campo Santo at Pisa, representing the history of S. Ranieri; and at Florence is his most celebrated performance, of the Miracle of the Loaves and Fishes. His style was less dry and formal than the generality of his contemporaries, and he is said to have carried fresco-painting to a higher degree of perfection than it had attained previous to the period at which he lived. He died in 1384, aged 74.

VENEZIANO, Domenico. This painter was born at Venice in 1420, and, according to Vasari, was a disciple of Antonio da Messina after he had learned the secret of oil-painting from John van Eyck, by whom he was made acquainted with the recent discovery. He afterwards resided some time at Loreto and Perugia, and ultimately settled at Florence, where his works, both on account of their merit, and the novelty of the process, were greatly admired. He formed an intimacy with Andrea del Castagno, an eminent Tuscan painter, to whom his friendship induced him to intrust the secret.

Urged by the ambition of remaining the sole possessor of so valuable a discovery, Castagno conceived the horrible design of assassinating his friend, and effected his treacherous project in 1476, when Domenico Veneziano was in his fifty-sixth year. His principal works are in the church of S. Lucia, and in the monastery degli Angeli, at Florence.

VENIER, Nicholas. This artist is mentioned by Mr. Strutt as the engraver of a set of twelve plates, representing the Months of the Year, after *Bassano*.

VENIUS, or Van Veen, Otho. This estimable artist was of a distinguished family of Holland, and was born at Leyden in 1556. He was carefully educated by his parents in the belles-lettres, and though his progress in the study of the classics was remarkable, they did not oppose the decided inclination he discovered for painting. He received some lessons in design from Isaac Nicholas, and was afterwards a scholar of Jodocus van Winghen. When he had reached the age of fifteen, the civil wars obliged him to leave his native country, and to retire to Liege, where he continued to prosecute his studies, both in literature and in the arts. His talents recommended him to the notice of Cardinal Grosbeck, at that time Prince Bishop of Liege, who, desirous of procuring him the best means of improvement, advised him to visit Italy, and furnished him with letters of particular recommendation to Cardinal Maduccio at Rome. On his arrival in that capital, he was received by his eminence with the greatest kindness, and was accommodated with apartments in his palace. He became a disciple of Federigo Zuccaro, and by the instruction of that master, and an attentive study of the best productions of the art, and the beauties of antiquity, he acquired a correctness of design, and a more elevated taste, than was possessed by any of his Flemish competitors.

After a residence of seven years in Italy, Otho Venius visited Germany, where he passed some time in the service of the Emperor, who made him the most flattering proposals, to retain him at his court. The desire of returning to the Low Countries induced him to decline so honourable an invitation, and passing through Munich and Cologne, where he painted some pictures for the Duke of Bavaria and the Elector, he arrived at Brussels, where Alessandro Farnese, Prince of Parma, who was at that time the governor of the Netherlands, appointed him his principal engineer, and painter to the court. He drew the portrait of his protector, and executed several other works, which established his reputation as the most eminent painter of his time.

After the death of the Prince of Parma, Otho Venius established himself at Antwerp, where he embellished the churches and public edifices with several celebrated pictures. It was at this time that Rubens became his disciple, and it is no mean claim to celebrity, to have been the instructor of that illustrious artist.

When the Archduke Albert, who succeeded the Prince of Parma in the government of the Low Countries, made his public entry into Antwerp, Otho Venius designed the triumphal arches which were erected on the occasion, and the ingenuity of the compositions was so much admired by the Archduke, that he invited him to the court of Brussels, appointed him his principal painter, and master of the mint, which situations he filled with great respectability until his death, in 1634, at the age of 78.

The works of Otho Venius exhibit a fertile and inventive genius; his compositions are learned and judicious, and his design, formed by his studies at Rome, is more graceful and correct than that of any of his contemporaries of the Flemish school. The airs of his heads are graceful and expressive, his draperies are cast with ease and propriety, and he was one of the earliest of the Flemish artists who had a perfect intelligence of the principles of the chiar-oscuro. Among his principal works in the public edifices in the Low Countries are the Marriage of St. Catherine, in the church of the Capuchins at Brussels; the Last Supper, in the Cathedral at Antwerp; the Resurrection of Lazarus, in

the church of St. Bavon at Ghent; and the Adoration of the Magi, in the cathedral at Bruges.

Otho Venius distinguished himself in literature as well as in the arts, and published several works, which were all embellished with plates, chiefly engraved by his brother Gilbert Venius, from his designs. Among others are the following; a history of the War of the Batavians against Claudius Civilis and Cerialis, from Tacitus; Horace's Emblems, with observations; the Life of Thomas Aquinas; and the Emblems of Love, divine and profane.

VENIUS, or VAN VEEN, GERTRUDE. This lady was the daughter of Otho Venius, and was born at Brussels about the year 1600. She was instructed in the art by her father, and excelled in painting portraits. There is a print of a portrait of Otho Venius, painted by her, engraved by *Rucholle*.

VENIUS, or VAN VEEN, GYSBERT, or GILBERT. He was the younger brother of Otho Venius, and was born at Leyden about the year 1566. He engraved a variety of plates, executed with the graver, in a style resembling that of Cornelius Cort. He probably visited Italy with his brother, as we have several prints by him, after the works of the Italian masters. His drawing is tolerably correct, and the character of his heads is not without expression. He also engraved a great number of plates from the designs of his brother, chiefly emblematical subjects, and some portraits, which possess considerable merit. The following are his most esteemed prints:

PORTRAITS.

Ernest, Duke of Bavaria; in a medallion, supported by Fame.
Cardinal Alessandro Farnese; *after Otho Venius.*
Giovanni da Bologna. 1589.

SUBJECTS AFTER VARIOUS MASTERS.

The Four Seasons; *after Raffaelle del Colle.* 1589. These have been incorrectly stated to be from the designs of Raffaelle d'Urbino.
The Espousal of Isaac and Rebecca; *after Bal. Peruzzi*; in five sheets, in the form of a frieze; fine and scarce.
The Visitation of the Virgin to St. Elizabeth; *after F. Baroccio.*
The Crucifixion; *after the same.*
The Emblems of Horace; *after Otho Venius.*
The Emblems of divine and profane Love; *after the same.*
The Life of St. Thomas Aquinas; a set of several plates; *after the same.*

VENTURINI, GIOVANNI FRANCESCO. This artist was born at Rome about the year 1619. From the style of his engraving, it is probable that he was a disciple of Giovanni Batista Galestruzzi. He etched several plates from the works of Italian masters, among which are the following:

A set of Plates, *after Polidoro da Caravaggio*; from the designs of *Galestruzzi.*
Diana and her Nymphs at the Chase; *after Domenichino.*
The Pulpit of St. Peter's; *after Bernini.*
A bird's-eye View of the Palaces and Gardens in and near Rome.

VENUSTI, Marcello. This painter was born at Mantua in 1515, and was a scholar of Pierino Buonacorsi, called del Vaga; but he was more indebted for the reputation he acquired, to his study of the works of Michael Angelo Buonaroti, and the pictures he painted from the designs of that master. He executed several works, from his own compositions, in the churches and public edifices at Rome, which are mentioned by Baglione, among which he particularly notices the Martyrdom of St. Catherine, in the church of S. Agostino; and St. John preaching in the Wilderness, in S. Caterina alli Funari. The Cardinal Alessandro Farnese employed him to copy the stupendous picture of the Last Judgment, by Michael Angelo, on a small scale, which he accomplished in so perfect a manner, that it excited the admiration of that illustrious artist, who engaged him to paint, from his design, an altar-piece for the Capella de Cesi, in the church of La Pace, representing the Annunciation; and in various other works. In the palazzo Borghese is a fine picture by him of Christ bearing his Cross, from a design by Michael Angelo. He died in 1576, aged 61.

VERAT, Darius. Mr. Strutt notices this artist as the engraver of a print representing two Women, half-length, one of which is combing her hair. It is slightly etched, and inscribed *Alex. Verat, pinx. Darius filius sculp.*

VERBEECK, or Verbeecq, Philip. A Dutch engraver, who flourished about the year 1620. He engraved several plates in a style so nearly resembling that of Rembrandt, though anterior to that artist, that his prints have been sometimes confounded with those of that distinguished master. Among others we have the following:

A Bust of a young Woman, with a hat and a pelisse.
A Bust of a Man, with a turban and feather.
Esau selling his Birth-right to Jacob.
A King seated on his Throne, with a Man kneeling before him.
A Shepherd seated at the foot of a tree. 1619.

VERBRUGGEN, Henry. This painter was born at Utrecht in 1588, and was brought up in the school of Abraham Bloemart. As soon as he was able to subsist on the produce of his talents, he determined on visiting Italy, and resided ten years at Rome and Naples, where his merit recommended him to the notice of several of the nobility, and he painted many pictures for the public edifices and private collections, which were admired for the correctness of the design, and for the boldness of his handling. He particularly distinguished himself by an altar-piece he painted for one of the principal churches at Naples, representing a Deposition from the Cross, composed in a grand and impressive style. On his return to Holland, he chiefly resided at Middleburg, where he continued to exercise his talents with great respectability, until his death in 1640, at the age of 52. When Rubens made his tour through Holland, he was particularly struck with the works of Verbruggen, and pronounced him to be one of the ablest painters of his country.

VERBRUGGEN, Gaspar Peter. This painter was born at Antwerp in 1668. He was the son of Peter Verbruggen, an artist of whom nothing further is known, than that he was director of the Academy at Antwerp in 1659; and he probably learned the rudi-

ments of design from his father. Having acquired considerable reputation in his native city as a painter of flowers and fruit, he established himself at the Hague in 1706. The Greffier Fagel employed him, in conjunction with Matthew Terwesten, in the decoration of his hotel. The figures were painted by Terwesten, who was an eminent historical painter, and the festoons of flowers and fruit, with the other ornaments, were executed by Verbruggen. In 1708 he was made a member of the Academy at the Hague, where, during a residence of several years, he amassed a competent fortune, with which he returned to Antwerp.

The works of Verbruggen evince an uncommon facility of execution, and his style exhibits the loose and spirited touching of John Baptist Monnoyer, rather than the polished finishing of Van Huysum, or Rachel Ruysch. Towards the latter part of his life he became negligent, and his productions of that period are very inferior to those of an earlier date. He died in 1720, aged 52.

VERCHIO. See Civerchio.

VERCRUYS. See Kruger.

VERDIZOTTI, Giovanni Maria. This artist was born at Venice in 1525, and, according to Ridolfi, was the scholar and friend of Titian. He excelled in painting landscapes, in the great style of his instructor, though generally of a small size, and embellished them with figures, usually representing some subject of history or the fable. Tradition speaks of him as a man of letters and a poet. Among other literary works, he published a Translation of Ovid's Metamorphoses, and the Æneid; and, on the death of Titian, celebrated the memory of his master with a Latin poem. He died at Venice in 1600, aged 75.

VERDOEL, Adrian. This painter was a native of Holland, and was born about the year 1620. He was brought up in the school of Rembrandt, whose manner he followed. His design was more correct, and his compositions more elevated than those of his master, but he was unequal to him in the harmony of his colouring, and the effect of the chiar oscuro. His pictures are little known, as he quitted the art, and engaged in commercial pursuits.

VERELST, Simon. This artist was born at Antwerp in 1604, and distinguished himself as a painter of flowers and fruit. He visited England in the reign of Charles II., where his works were extremely admired: he was extensively employed, and his prices were the highest that had ever been given for similar subjects. The noble author of the Anecdotes has given so whimsical a picture of the vanity and conceit of this eccentric artist, that the insertion of it will not be deemed uninteresting. "The Duke of Buckingham patronized him, but having too much wit to be only beneficent, and perceiving the poor man to be immoderately vain, he piqued him to attempt portraits. Verelst thinking nothing impossible to his pencil, fell into the snare, and drew the Duke himself, but crowded it so much with fruit and sun-flowers, that the King, to whom it was shown, took it for a flower-piece. However, as it sometimes happens to wiser buffoons than Verelst, he was laughed at till he was admired, and Sir Peter Lely himself became the real sacrifice to the jest; he lost much of his business, and retired to Kew, whilst

Verelst engrossed the fashion, and for one half-length was paid an hundred and ten pounds. His portraits were exceedingly laboured, and finished with as much delicacy as his flowers, which he still continued to introduce into them. Lord Chancellor Shaftesbury going to sit to him, was received by him with his hat on. "Don't you know me?" said the peer. "Yes," replied the painter, "you are my Lord Chancellor: and do you know me? I am Verelst. The King can make any man chancellor, but he can make nobody a Verelst." Shaftesbury was disgusted, and sat to Greenhill. He called himself the god of flowers, and went to Whitehall, saying, he wanted to converse with the King for two or three hours. Being repulsed, he said, "he is king of England, I am king of painting, why should we not converse familiarly together." He showed an historic piece, on which he had laboured twenty years, and boasted that it contained all the several manners and excellencies of Raffaelle, Titian, Rubens, and Vandyck." His absurdities were not diminished by the inconsiderate applause bestowed on his works, and the homage paid him by the poets of his time; among which were the following lines by Mr. Prior:

When fam'd Verelst this little wonder drew,
Flora vouchsaf'd the growing work to view;
Finding the painter's science at a stand,
The goddess snatch'd the pencil from his hand,
And finishing the piece, she smiling said,
Behold one work of mine, that ne'er shall fade.

He died in 1710, aged 46.

VERELST, Herman. He was the brother of the preceding artist, and chiefly resided at Vienna, until it was besieged by the Turks in 1683, where he acquired some reputation as a painter of fruit and flowers, and sometimes attempted history. The success of his brother induced him afterwards to visit England, where he passed the remainder of his life, and died in 1700.

VERELST, Cornelius. He was the son of Herman Verelst, born at Vienna in 1667, and accompanied his father to England, where he met with success in painting similar subjects.

VERELST, Maria. This accomplished lady was the daughter of Herman Verelst, born in 1630, and learned the first rudiments of design from her father, but was more indebted to the instruction of her uncle, Simon Verelst, with whom she principally resided. She excelled in painting portraits of a small size, and occasionally attempted history. She had received an excellent education; was a great proficient in music, and spoke Latin, German, Italian, and other languages.

VERENDAEL, N. This artist was born at Antwerp in 1659. It is not known by whom he was instructed in the art, but he acquired considerable celebrity as a painter of flowers and fruit. His works are very highly wrought up, and he appears to have been desirous of imitating the delicate finishing of Abraham Mignon. Every object is faithfully copied from nature, and the insects, which he was fond of introducing into his pictures, are designed and touched with surprising minuteness and precision. His flower-pieces are tastefully arranged, and they are generally preferred to his pictures of fruit. Although

the works of this painter are little inferior to those of Mignon, they are still very unequal to the admirable productions of John van Huysum and Rachel Ruysch.

VERGAZON, Henry. A Dutch painter of landscapes and ruins, who resided in England in the reign of William III. He also painted portraits of a small size, but was chiefly employed in painting the back-grounds of Sir Godfrey Kneller's pictures.

VERHAECHT, Tobias. This painter was born at Antwerp in 1566. It is not known who was his instructor, but he had acquired some celebrity as a landscape painter, when he determined to visit Italy, in search of improvement. He resided some time at Florence, where his talents recommended him to the notice of the Grand Duke of Tuscany, for whom he painted several large landscapes and views, and afterwards visited Rome, where his works were held in no less estimation. On his return to Flanders, he was considered one of the ablest landscape painters of his time, and had the credit of being the first master of Rubens. His scenery is grand and extensive, and he possessed a more perfect acquaintance with aerial perspective, than any of his contemporaries. He embellished his landscapes with the ruins of antiquity, of which he had made a variety of designs during his residence at Rome. As he was not very successful in painting figures, his pictures are usually embellished by the eminent painters of his time, particularly by Franck. He died in 1631, aged 65.

VERHELST, Egidius, or Giles. According to Huber, this artist was a native of Bavaria, and was born about the year 1742. After being instructed in the rudiments of design in his native country he went to Paris, where he became a pupil of John George Wille, and on his return to Germany engraved several portraits and other subjects, in the neat and finished style of that master. Among others, we have the following by him:

PORTRAITS.

Charles Theodore, Elector of Bavaria. 1790.
Elizabeth Augusta, his consort.
The Elector of Treves.
A. W. Ifland.

SUBJECTS.

A set of five plates for a Translation of Tasso's Jerusalem.
Two Heads, characteristic of Innocence and Simplicity; for the work of Lavater.

VERHEYDEN, Francis Peter. This painter was born at the Hague in 1659. He followed the profession of a sculptor until he was forty years of age, and was one of the artists employed in modelling the figures and ornaments for the triumphal arches erected on the public entry of William III. into the Hague, in 1691. Having seen some pictures of animals by Francis Snyders, he was so struck with them, that he determined to abandon sculpture, and devote himself to painting. In this change of profession, contrary to the expectations of his friends, he was very successful. He painted huntings of various animals, which were ingeniously composed, and designed with a spirit and correctness little inferior to the distinguished artist he had adopted as his model. He also

excelled in painting fowls and dead game, in the style of Hondecooter, and acquired a freedom of touch, and a boldness of pencilling, that is surprising, when we consider the late period of his life at which he commenced painting. His pictures are little known, except in Holland, where they are held in considerable estimation. He died in 1711, aged 54.

VERHOEK, Peter Cornelius. A Dutch painter, born at Boodegraven in 1642. He was a disciple of Abraham Hondius, under whom he became an able designer of animals. He afterwards travelled to Italy, where he studied attentively the works of Il Borgognone, and distinguished himself as a painter of battles and skirmishes of cavalry. He met with very flattering encouragement both at Rome and Naples, where his works were generally admired. His small figures and horses are correctly drawn, and touched with great spirit and animation. He also painted landscapes in a pleasing style, which he decorated with figures in the manner of Callot.

VERHOEK, Gysbert, or Gilbert. This artist was born at Boodegraven in 1644; he was the younger brother of the painter mentioned in the preceding article, from whom he received his first instruction in the art, but he afterwards became a scholar of Adam Pynaker. He did not, however, attach himself to the style of that master, but painted similar subjects to those of his brother, representing battles, marches of cavalry, and encampments. He particularly excelled in the drawing of horses, in every action or attitude, and the animated touch of his pencil was peculiarly adapted to the subjects he painted. The works of this artist are frequently found in the collections in Holland, though little known in this country. He died in 1690, aged 46.

VERKOLIE, John. He was born at Amsterdam in 1650, and was the son of a locksmith, who brought him up to his own profession; but having met with an accident when he was about twelve years of age, which confined him for three years to his bed, he amused himself, during a painful and tedious confinement, with copying whatever prints or other objects of art he could procure. After his recovery he was permitted to indulge the propensity which he had discovered, and he became a disciple of John Lievens, by whose instruction he was in a short time sufficiently advanced to dispense with further assistance. The works of Gerard Pietersz van Zyl were at that time held in the highest estimation, and instead of following the style of his instructor, he endeavoured to imitate the high-finished manner of that master. He was chiefly employed in painting portraits of a small size, though he occasionally painted historical subjects and conversations, which were well coloured, and touched with neatness and delicacy. He died in 1693, aged 43.

John Verkolie was one of the earliest engravers in mezzotinto in Holland. We have, among others, the following prints by him:

PORTRAITS.

Stephen Wolters; *Amator Artium; after Kneller.*
William Henry, Prince of Orange.
Hortensia de Mancini, Duchess of Mazarin; *after Lely.*
His own Portrait; *after de Leeuw.*

SUBJECTS.

Diana and Calisto; *after Gasp. Netscher.*
Venus and Adonis; *after his own design.*
Venus and Cupid. 1682.
Pan and Flora.

VERKOLIE, Nicholas. This artist was the son and the disciple of John Verkolie, and was born at Delft in 1673. His father died when he was twenty years of age, but he had made sufficient progress in the art to continue the prosecution of his studies without the aid of another master. For some time he painted small portraits and domestic subjects in the style of his father, but he afterwards applied himself to historical painting, in which he became one of the ablest artists of his time. Amongst his most esteemed works are three pictures, formerly in the collection of M. de Neufville, at Amsterdam, representing David and Bathsheba, Moses saved from the Nile, and St. Peter denying Christ. His compositions are simple and judicious, his design is more correct and graceful than is usual with the artists of his country; his colouring is tender and harmonious, and his pencil is firm, though delicate. The pictures of Nicholas Verkolie are found in the choicest collections in Holland, where they are deservedly admired. He died at Amsterdam in 1746, aged 73. This artist also distinguished himself as a mezzotinto engraver, and carried that art to a much higher degree of perfection than his father. The following are his principal plates:

PORTRAITS.

Bernard Picart; *after Nattier.*
John Peter Van Zomer, holding a print in his hand; *after A. Boonen.*

SUBJECTS.

The Holy Family; *after Ad. Vander Werff.*
Diana and Endymion; *after Gas. Netscher.*
Bacchus and Ariadne; *after the same.*
A Shepherd and Shepherdess; *after the same.*
An Entertainment in a Garden; *after J. B. Weeninx.*

A. Vermeulen

VERMEULEN, Cornelius. A Flemish engraver, born at Antwerp in 1644. In the early part of his life he passed some time in France, but afterwards chiefly resided in his native city, where he engraved many plates, of which the most estimable are his portraits, as his drawing was not sufficiently correct to succeed in historical subjects. He worked entirely with the graver, in a neat, clear style. The following are his most esteemed prints:

PORTRAITS.

Anne Bolen, Queen of Henry VIII.; engraved for Larrey's History.
Catherine Howard; for the same.
Catherine Parr; for the same.
Lady Jane Grey; for the same.
Robert, Earl of Leicester; for the same.
Oliver Cromwell; for the same.
William III.; for the same.

Maria Louisa of Orleans; *after Rigaud.*
Philp V. of Spain; *after Vivien.*
Maximilian Emanuel, Elector of Bavaria; *after the same.*
Louis de Luxembourg, Marshal of France; *after Rigaud.*
Maria Louisa de Tassis; *after Vandyck.*
Peter Mignard, Painter; *from a picture by himself.*
Nicholas Vander Borcht, Painter; *after Vandyck.*

SUBJECTS.

Bacchus and Erigone; *after Guido;* for the Crozat Collection.
Mary of Medicis escaping from the city of Blois; after the picture by *Rubens,* in the Luxembourg Gallery.

VERMEYEN, John Cornelius. This painter was born at Beverwyck, near Haerlem, in 1500. It is not mentioned by whom he was instructed, but his ability recommended him to the protection of the Emperor Charles V. who engaged him in his service, and he attended that monarch in many of his expeditions. In 1535 he was present at the taking of Tunis by the Emperor, where he made designs of the most remarkable events of the siege, from which he executed the cartoons for the suit of tapestry, which is said to ornament the Escurial. Towards the latter part of his life he principally resided at Brussels, where he painted some pictures for the churches and public edifices, which are mentioned by Vanmander in very favourable terms; particularly two altar-pieces in the church of St. Gery, representing the Nativity and the Resurrection. He died at Brussels in 1559, aged 59.

VERMIGLIO, Guiseppe. This painter was a native of Turin, and flourished about the year 1675. He painted history, and was esteemed one of the ablest artists of the Piedmontese school. There are several of his works in the churches and public edifices at Novara and Alessandria, but his most esteemed work is a large picture of Daniel in the Den of Lions, in the library della Passione, at Milan. This picture is regarded by Lanzi as one of the ablest productions which had appeared at Milan since the time of Gaudenzio Ferrari. In the expression of his heads, he appears to have studied the works of the Caracci, and his colouring is warm and harmonious. One of his last works was a large picture painted for the refectory of the Padri Olivetani, at Alessandria, representing Christ and the Samaritan Woman, in which he introduced an admirable landscape, with the City of Samaria in the distance.

VERNET, Joseph. This eminent artist was born at Avignon in 1712. After receiving some instruction in the rudiments of design in his native city, he went to Rome, where he became a disciple of his countryman, Adrian Manglard, a painter of landscape and sea-pieces, of some celebrity. His progress under that master was extraordinary, and it was not long before he surpassed his instructor. During a residence of many years at Rome and Naples, he painted a great variety of landscapes, sea-ports, and other marine subjects, which were greatly admired, not only by the Italians, but by the collectors of every country. He gave to his landscapes and views the beauty and freshness of nature, and ornamented them with groups of charming figures, arranged with unusal taste, correctly designed, and touched with uncommon neatness and spirit. The reputation he-

had acquired in Italy induced Louis XV. to invite him to return to France, where he was engaged to paint a set of pictures of the sea-ports of that kingdom. He executed his commission with great ability, though the exactness and precision requisite for the representation of his subjects, deprived them of the picturesque and striking effect which we discover in the views of his own selection, and gave them somewhat of the formality of portraiture. He afterwards painted many pictures of views near Rome, the environs of Tivoli, and of Italian sea-ports, which were justly held in the highest estimation; and he continued the exercise of his extraordinary talents with undiminished reputation, until he reached the age of 77, when he died, in 1786. We have a few small etchings by this ingenious artist, executed in a neat and spirited style; among which are the following:

A Landscape, with a Bridge and part of a Village.
A Shepherd and Shepherdess.
A View of a Market-place.
A Canal, with Fishermen.

VERNICI, Giovanni Batista. According to Malvasia, this painter was a native of Bologna, and was brought up in the school of the Caracci. He painted history with considerable reputation, and distinguished himself by several pictures he painted for the churches and public edifices at Pesaro and Urbino, particularly in the latter city, where he was appointed principal painter to the Duke, in whose service he died in 1617.

VEROCCHIO, Andrea. This artist was born at Florence in 1432. He distinguished himself more as a sculptor than a painter. As he was one of the ablest designers of his time, his academy was much frequented, and he had the credit of counting among his disciples Pietro Perugino and Lionardo da Vinci. Tradition states him to have abandoned painting on the following occasion. The monks of S. Salvi, at Valambrosa, having engaged him to paint a picture representing the Baptism of Christ by St. John, Lionardo da Vinci, who was at that time his scholar, was engaged by his master to paint the figure of an angel, which made a part of the group; the pupil performed his task in a manner that so far surpassed the rest of the picture in the beauty of the design, and the superiority of the execution, that Verocchio, chagrined at being thus outdone by a youth, resolved to relinquish the pencil for ever. Baldinucci asserts, that he practised painting rather as a pastime than a profession, and that his greatest excellence was in the founding of metals. He died in 1488, aged 56.

VERONA, Maffeo. This painter was born at Verona in 1576, and was a disciple of Luigi Benfatto, but he derived more advantage from studying the works of Paolo Veronese than the instruction of his master. He is said, by Ridolfi, to have painted with uncommon celerity, and to have particularly excelled in fresco. There are many of his works in the public edifices at Venice, among which are two pictures in the chapel dedicated to S. Isidoro, in the church of St. Mark, representing Christ bearing his Cross, and the Crucifixion. In the same church are two altar-pieces by him, of the Deposition from the Cross, and the Resurrection. He also painted several pictures for the cathedral at Udine, and for the churches of his native city. He died in 1618, aged 42.

VERONESE, Paolo. See Cagliari.

VERONESE, Alessandro. See Turchi.

VERRIO, Antonio. This artist was born at Naples in 1634. It is not mentioned by whom he was instructed, but as soon as he had made sufficient progress in the art to travel on the produce of his talents he went to France, and settled at Thoulouse, where he met with employment, and painted a picture for the principal altar of the church of the Carmelites, which is described in Du Puy's *Traité sur la Peinture*. Charles II. wishing to revive the manufacture of tapestry at Mortlake, which had been interrupted by the civil war, invited Verrio to England, but instead of engaging him in that pursuit, he employed him in ornamenting Windsor Castle, where he executed most of the ceilings, one side of St. George's Hall, and the chapel. On the ceiling of the former he has represented Anthony, Earl of Shaftesbury, in the character of Faction: and in a picture representing Christ healing the Sick, he absurdly introduced himself, Sir Godfrey Kneller and Baptist May, surveyor of the works, in long periwigs, as spectators of the miracle. He has recorded himself as the author of these gaudy works in the following inscription, over the tribune at the end of the hall.

Antonius Verrio Neapolitanus
non ignobili stirpe natus
ad honorem Dei,
Augustissimi Regis Caroli secundi
et
Sancti Georgii
Molem hanc felissimâ manu
Decoravit.

The King rewarded him liberally. It appears by a memorandum preserved by Vertue, that he received near seven thousand pounds for his performances at Windsor. On the accession of James II. Verrio was again employed at Windsor, in Cardinal Wolsey's tomb-house, then destined for a Romish chapel.

The Revolution was by no means agreeable to Verrio's religion or principles. He is even said to have refused, for some time, to work for King William. He was employed by Lord Exeter at Burleigh, where he painted several apartments, which are reckoned among his best productions; and afterwards executed many considerable works at Chatsworth, among which the altar-piece in the chapel, representing the Incredulity of St. Thomas, is considered one of his best pictures. By the persuasion of Lord Exeter, he at length consented to serve King William, and was employed to paint the great staircase at Hampton-court, which is so wretched a performance, that Lord Orford observes, "it appears as if he had spoiled it from principle." He died at Hampton-court in 1707, aged 73.

VERSCHURING, Henry. A Dutch painter, born at Gorcum in 1627. His father was a captain of infantry in the Dutch service, who was desirous of bringing him up to the profession of arms, but the feeble constitution of his son prevented him from carrying his project into effect, and perceiving the boy's disposition for designing, he placed him under the tuition of Theodore Govertz, a portrait painter of some reputation, by whom

he was instructed, until he was thirteen years of age. His genius leading him to a different department of the art, he quitted his first instructor, and became a scholar of John Both, at Utrecht, and had studied six years under that distinguished artist, when he was recommended, by his preceptor, to visit Italy for improvement, where he had himself studied with so much advantage. On his arrival at Rome he frequented the Academy, and employed himself in designing after the best models. His taste leading him to paint animals, huntings, and battles, he particularly studied every thing that could be useful to him in that branch of the art. He designed the most remarkable and picturesque views in the vicinity of Rome, with the remains of ancient architecture, with which he enriched the back-grounds of his pictures. His works were greatly admired, not only at Rome, but at Florence and Venice, where he passed some time. After a residence of ten years in Italy, he returned to Holland, where the troubles of his country afforded him but too frequent opportunities of witnessing the melancholy calamities of warfare. He followed the armies into the field, and designed with the greatest truth and fidelity the disastrous events of which he was an eye witness. Although he occasionally painted landscapes, his best pictures represent battles, attacks of banditti, and the plundering of villages. He possessed a fertile and inventive genius, and there is a great deal of fire and animation in all his works. His figures and horses are correctly designed, and touched with lightness and spirit. He was a man of so respectable a character, that he was chosen to be one of the Burgomasters of the city he lived in, and he accepted the office, with the condition that he should not be obliged to quit his profession.

Verschuring was honoured as a magistrate, esteemed as an artist, and beloved by his fellow citizens, when, going on an excursion by water, he was unfortunately drowned, near Dort, in 1690, in the sixty-third year of his age. We have a few slight, but spirited etchings by this artist, representing battles and skirmishes, which are now become scarce.

VERSCHURING, William. He was the son of the artist mentioned in the preceding article, born at Gorcum in 1657, and was for some time instructed by his father; but his inclination leading him to a different branch of the art, he was permitted to indulge his propensity, and became a disciple of John Verkolie. He painted with success small portraits, conversations, and domestic subjects, which were finished in the pleasing style of his instructor, and by which he had acquired considerable celebrity, when he abandoned painting, and applied himself to commercial pursuits.

VERSTRAELIN, J. A Dutch engraver, who flourished about the year 1620. We have by him a plate representing Maurice, Prince of Orange, lying dead, surrounded by his officers and guards. In the fore-ground are two children holding his atchievement. This print is more valued for its rarity, than the merit of the execution.

VERTANGEN, Daniel. According to Descamps, this artist was born at the Hague in 1598, and was a disciple of Cornelius Poelemburg. He painted similar subjects to those of his master, representing landscapes, with small figures, principally Nymphs bathing, Bacchanals, and subjects from Ovid. His pictures are pleasingly composed, and are, like those of his instructor, finished with great neatness, and agreeably coloured. They are, however, very inferior to those of Poelemburg, both in respect to force and the beauty of the colouring. From the similarity of the subjects, the best

works of Vertangen have occasionally been mistaken for those of Poelemburg, but this can only happen to the inexperienced collector.

VERTUE, GEORGE. The memoirs of this estimable artist and antiquary have been detailed in so interesting a manner, by the noble author of the *Anecdotes of Painting in England,* a work, chiefly digested and published from the manuscript notes of Mr. Vertue, that we cannot present our readers with a more satisfactory account of him than by giving the following extract from it.

George Vertue was born in the parish of St. Martin's in the Fields, London, in the year 1684. His parents were more honest than opulent. About the age of thirteen he was placed with a master who engraved arms on plate, and had the chief business of London; but who being extravagant, broke and returned to his country, France, after Vertue had served him about three or four years.

Returned to his parents, Vertue gave himself entirely to the study of drawing for two years, and then entered into an engagement with Michael Vandergucht for three more, which term he protracted to seven, engraving copper-plates for him, when, having received instructions and advice from several painters, he quitted his master on handsome terms, and began to work for himself. This was in the year 1709. The first twelve months were passed in drawing and engraving for books. The art was then at the lowest ebb in England. The best performers were worn out; the war with France shut the door against recruits; national acrimony, and the animosity of faction, diverted public attention from common arts of amusement. At that period the young engraver was recommended to Sir Godfrey Kneller, whose reputation, riches, parts, and acquaintance with the first men in England, supported what little taste was left for *virtú,* and could stamp a character wherever he deigned to patronize.

At intervals of leisure he practised drawing and music, learned French and a little Italian. It appears that he afterwards acquired Dutch, having consulted in the originals all that had been written in those three languages on the art to which he was devoted.

His works began to draw attention, and he found more illustrious patronage than that of Kneller. Lord Somers employed him to engrave a plate of Archbishop Tillotson, and rewarded him nobly. The print will speak for itself. It was the ground-work of his reputation, and deserved to be so. Nothing like it had appeared for some years, nor at the time of its production had he any competitors. Edelink was dead in France, White in England, Van Gunst in Holland.

In 1711 an Academy of Painting was instituted by the chief performers in London, Sir Godfrey Kneller was placed at the head; Vertue was one of the first members, and drew there for several years. To the end of that reign he continued to engrave portraits from Kneller, Dahl, Richardson, Jervas, Gibson, and others.

On the accession of the present Royal Family he published a large plate of the head of the King, of which a great many were sold, though by no means a laborious or valuable performance. However, it was shown at court, and was followed by those of the Prince and Princess. All concurred to extend his business. In any recess from that he practised in water-colours, sometimes attempting portraits; oftener copying from ancient or curious pieces, which he proposed to engrave. So early as the year 1713, he commenced his researches after the lives of our artists, and began his collections, to which he added prints by former masters, and every thing that could tend to his great work, the History of the Arts in England. His thirst after British antiquities soon led him to a congenial

Mecænas. That munificent collector, Robert Harley, second Earl of Oxford, early distinguished the merit and application of Vertue. Another patron was Heneage Finch, Earl of Winchilsea, whose picture he painted and engraved, and who, being President of the Society of Antiquaries, on its revival in 1717, appointed Vertue, who was a member, engraver to it. The plates published by that society from curious remains, were most of them by his hand, as long as he lived.

The university of Oxford employed him for many years to engrave their almanacks; instead of insipid emblems that deserved no longer duration than what they adorned, he introduced views of public buildings and historic events. In 1730 appeared his twelve heads of poets, one of his capital works. Vertue's next considerable production was a set of heads of Charles I. and the loyal sufferers in his cause, with their characters subjoined, from Clarendon. This was scarce finished, before Rapin's History of England appeared. The two brothers, Knaptons, engaged Vertue to accompany it with effigies of kings, and suitable decorations. This undertaking employed him for three years. He next engaged with the Knaptons to engrave some of the illustrious heads, the greater part of which were executed by Houbraken, and undoubtedly surpassed those of Vertue; yet his performances by no means deserved to be condemned, as they were by the undertakers, and the performer laid aside. In 1740 he published his proposals for the commencement of a very valuable work, his historic prints, drawn with extreme labour and fidelity, and executed in a most satisfactory manner.

To the indefatigable exertions of this laborious artist, we are indebted for the preservation of many valuable antiquities, besides the numerous portraits he engraved for the illustration of English history. He continued his researches, and the exercise of his art, until he reached his seventy-second year, when he died in 1756, and was buried in the cloisters of Westminster Abbey. His works are extremely numerous, and consist of portraits, copies from old pictures, and antiquities of every kind. Lord Orford has given a complete list of them at the end of his catalogue of engravers. The following is as ample a list of his prints as our limits will permit:

PORTRAITS.

King Richard II.; from the painting in Westminster Abbey.
Queen Elizabeth; *after Isaac Oliver.*
Mary, Queen of Scots; *after Zuccaro.*
Queen Anne; *after Kneller.*
King George I. 1715; very large.
The same; smaller; 1718; a better print.
George, Prince of Wales.
The Princess of Wales, with an Angel bringing a Crown; *after Amiconi.*
Frederick, Prince of Wales; *after Boit.*
Princess Anne.
William, Duke of Cumberland; *after Jervas.*
Princess Mary.
William Seymour, Duke of Somerset.
Henry Somerset, Duke of Beaufort.
William Cavendish, Duke of Newcastle.
John, Duke of Marlborough.
John, Duke of Buckingham.
Philip, Duke of Wharton; *after Jervas.*

Lionel, Duke of Dorset.
Henry Howard, Earl of Surrey.
Francis, Earl of Bedford.
Edward, Earl of Dorset.
Heneage, Earl of Winchilsea.
Edward, Earl of Oxford, sitting; with many pieces of his collection round him.
Sarah, Duchess of Somerset.
Elizabeth, Countess of Shrewsbury.
Dorothy, Countess of Sunderland.
Sophia, Countess of Granville.
Archbishop Warham.
Archbishop Cranmer.
Archbishop Parker.
Archbishop Tillotson.
John Robinson, Bishop of London.
Edward Chandler, Bishop of Durham.
Gilbert Burnet, Bishop of Salisbury.
William Loyd, Bishop of Worcester, sitting in his library; one of his best prints.
John Spencer, Dean of Ely.
Humphrey Prideaux, Dean of Norwich.
Sir Thomas More.
Sir Nicholas Bacon.
Sir Francis Bacon.
Sir Joseph Jekyll, Master of the Rolls, sitting; fine.
Sir John Vernay, Master of the Rolls; fine.

HISTORIC PRINTS, AND PRINTS WITH TWO OR MORE PORTRAITS.

Henry VII. and his Queen, with Henry VIII. and Jane Seymour.
Three Children of Henry VII.
Charles Brandon, Duke of Suffolk, and Mary, Queen of France.
Frances, Duchess of Suffolk, with Adrian Stoke, her first husband.
Thomas, Earl of Arundel, his Countess and children; a private plate.
Thomas, Earl of Strafford, and his Seretary.
The Earl of Strafford's three Children.
William, Duke of Portland, his Duchess, and Lady Mary Wortley.
The Procession of Queen Elizabeth to Hunsdon-house.
The Tomb of Lord Darnley. James I., when a child, Earl and Countess of Lenox, &c. praying by it.
The Battle of Carberry-hill.
Edward VI. granting the palace of Bridewell for an hospital.
The Court of Wards, with an explanation.

VERVEER, Ary Hubertsz. This artist was born at Dort in 1646. He painted history, and is said to have been a correct designer, but was heavy and black in his colouring. in attempting to imitate the magical effect of Rembrandt, his tints became gloomy and obscure, and his best performances appear to have been the productions of negligence and dispatch.

VERWILT, Francis. This artist was born at Rotterdam in 1598, and was a scholar of Cornelius de Bois, a landscape painter of little celebrity, whom he soon surpassed. He

was a successful imitator of the works of Cornelius Poelemburg, and his landscapes are decorated with figures, in the style of that master. His pictures are highly finished, and his colouring is brilliant and clear.

VEYTH. See Vyth.

UGGIONE, or Oggione, Marco. He was a native of Oggione, near Milan, and was born about the year 1480. According to Lanzi, he was one of the most favoured disciples of Lionardo da Vinci, and may be regarded as one of the ablest painters of the Milanese school. He did not adopt the elaborate and finished style which was followed by the majority of the scholars of Lionardo, but principally distinguished himself by his extensive works in fresco, which were admired for the beauty and boldness of his design, and the purity of his colouring, which has lost nothing of its original freshness. Such are his great works in the church of La Pace, at Milan, and, above all, his picture of the Crucifixion, in the refectory, composed in the grandest style, correctly designed, with an admirable expression in the heads, which would not have disgraced his illustrious instructor. He copied the celebrated Last Supper, painted by Lionardo da Vinci for the refectory of the Padri Domenicani at Milan, for the Carthusians at Pavia, in so exquisite a manner, that it almost compensates for the loss of the original. Of his oil pictures, two of the most esteemed are in the churches of S. Eufemia, and S. Paolo in Compito, at Milan, which, though highly respectable, are inferior to his fresco works. He died in 1530, aged about 50.

UHLICK. An obscure German engraver, who resided at Leipsic. The name of this artist is affixed to a portrait of John Melchior Jacob, dated 1719. It is neatly engraved, but in a stiff, formal style.

VIANEN, John van. A Dutch engraver, born at Amsterdam about the year 1660. He engraved several portraits, as well as frontispieces and other book-plates. We have also by him several views in Amsterdam. His plates are chiefly executed with the graver, in a neat style, though without much taste. Among his portraits are the following:

Frederick William I. King of Prussia.
Augustus Pfeiffer, superintendant at Lubec.
John Turetin, Theologian, of Geneva.

VIANI, Giovanni. This painter was born at Bologna in 1637, and was a fellow-student with Pasinelli, in the school of Flaminio Torre. Few of his contemporaries equalled him in the correctness of his design, which he continued to improve by a constant attendance at the academy, to draw from the model, and to cultivate his knowledge of anatomy, a practice he continued till the end of his life. To his perfect acquaintance with the figure, he added an elegance in his forms, a grace in his attitudes, and an amenity in his colouring, which remind us of the admirable productions of Guido. In the public edifices at Bologna, he has left several proofs of his ability, of which the most esteemed are the Annunciation, in the church of S. Guiseppe; and S. Filippo Benizi carried up to heaven; and the Crowning of the Virgin, at the Servi. He died in 1700, aged 63.

VIANI, Domenico. He was the son of the artist mentioned in the preceding article, born at Bologna in 1670, and was educated under his father, who kept a rival academy to that of Carlo Cignani, which was much frequented. Guidalotti, who has written the life of this artist, extols his talent as superior to that of his father; an opinion to which few of the judicious will be inclined to subscribe. He is not only inferior to the elder Viani in the correctness of his design, but in the beauty of his forms, and in the truth and delicacy of his colouring. He is, however, bolder in his outline, and more vigorous in the opposition of his lights and shadows, in which he appears to have imitated the works of Guercino; and more extravagant in his ornaments, which he acquired by his studies after the Venetian masters. In the church of La Nativitá, at Bologna, is a series of the Prophets and the Evangelists by him; and in the church of S. Spirito, at Bergamo, is a picture representing a Miracle wrought by S. Antonio, which is mentioned by Lanzi in very favourable terms. He died at Pistoja in 1716, aged 46.

VICARO, Francesco. By this artist we have a set of neat etchings of landscapes, executed in a spirited style, and as they appear to be the productions of a painter, are probably from his own designs.

VICENTINO, Andrea. This painter was born at Venice in 1539, and was a scholar of the elder Palma. He painted history in the style of his instructor, and was employed in several considerable works, representing subjects from the history of the Republic, in the Sala del Gran Consiglio, in the palace of St. Mark. He also painted easel pictures for private collections, of which Lanzi particularly notices one in the Florentine Gallery, representing the Anointing of Solomon, King of Israel. He died in 1614, aged 75.

VICENTINO, Francesco Maffei. He was a native of Vicenza, and flourished about the year 1630, and he was a scholar of Santo Peranda; but he afterwards improved his style by studying the works of Paolo Veronese. He painted many pictures for the churches and public edifices at Padua, where he principally resided, and died in that city in 1660.

VICENTINO, Batista. An Italian engraver, who was a native of Vicenza, and flourished at Venice about the year 1540. In conjunction with Giovanni Batista del Moro, he engraved a set of fifty plates of landscapes, with ruins and architecture, which are executed in a bold, spirited style. He usually marked his prints *Batista, P. V. F.* and accompanied them with Latin inscriptions, descriptive of the particular views they represented.

VICENTINO, Niccolo. See Boldini.

VICENTINO, Giovanni Niccolo, called Rossigliani. An Italian painter, and engraver on wood, born at Vicenza about the year 1510. His cuts are executed in chiar-oscuro, in which he made use of three blocks; among others are the following:

Hercules killing the Lion; *after Raffaelle.*
A Sibyl reading a Book; *after the same.*

Venus embracing Cupid.
The Death of Ajax; *after Polidoro da Caravaggio.*

VICO, or Vicus, or Vighi, Enea. This artist was born at Parma about the year 1512. He is said to have been instructed in design by Giulio Romano. The distinguished reputation Marc Antonio had acquired at Rome by his engravings, excited his curiosity, and he visited that capital, where he became his disciple. Naturally of an ardent disposition, he appears not to have been endowed with sufficient patience to finish his plates in the beautiful style of his instructor; and, although he perfectly understood the design of the figure, his impetuosity did not permit him to pay proper attention to the correctness and beauty of his outline, a quality so justly admired in the works of Marc Antonio. His prints, notwithstanding these defects, are held in considerable estimation.

Enea Vico was also an engraver on wood; we have by him a wooden cut of the portrait of Charles V. Emperor of Germany, surrounded by emblematical figures, composed with taste and well drawn. It is executed with great care, and the hatchings, in imitation of strokes, are well expressed. He engraved a variety of medals, and a set of thirty-six antique gems. When he did not sign his plates with his name at length, he marked them with the initials Æ. V., sometimes upon a tablet, and sometimes without it. His prints are extremely numerous, of which the following are the most worthy of notice:

PORTRAITS.

Charles V., surrounded by emblematical figures, inscribed, Inventum sculptumque ab Aenea Vico Parmense, mdl.
Bust of Giovanni de Medici, in a border. 1550.
Bust of Cosimo de Medici, when young.
Bust of Alfonso II. Duke of Ferrara.

VARIOUS SUBJECTS.

The Army of Charles V. passing the Elbe; *from his own design.*
The Battle of the Amazons; inscribed, *Bellum Amazonum.* 1543.
A Female Figure, with her arms extended, over which appears an Owl flying in the air; *after Parmigiano.* 1548.
A free subject of Vulcan and Venus; *after the same.* 1543.
The Battle of the Lapithæ and Centaurs; *after Il Rosso.* 1542.
The Dispute of Apollo with Cupid; *after Baccio Bandinelli.*
The Academy of Baccio Bandinelli; *after the same.*
The Conversion of St. Paul; *after F. Salviati.*
Judith with the Head of Holofernes; *after M. Angelo Buonaroti.*
The Entombing of Christ; *after Raffaelle.* 1548.
The Death of Lucretia. 1541.
Jupiter and Leda; *after M. Angelo Buonaroti.*
A Bacchanalian Subject; *after the same.*
The Annunciation; *after Titian.*
A set of twelve Vases; from the designs of *Polidoro da Caravaggio.*
A set of fifty plates of the Habiliments of different Nations; *from his own designs.*

VICTOR, or Fictoor, John. A Dutch painter, who, according to the dates found on his pictures, flourished about the year 1640. This able artist has escaped the notice of every

biographer, although his works are found in the choicest collections, a distinction to which their extraordinary merit deservedly entitles them. From his style of pencilling, and his intelligent management of the chiar-oscuro, it is more than probable that he was educated in the school of Rembrandt; and, though there is less depth and glow in his colouring than in some of the best productions of that admired master, his tints are clearer, and not less chaste. His pictures usually represent subjects taken from the Old Testament, which are treated entirely in the manner of Rembrandt. He sometimes signed his name Fictoor, as appears from a picture by him in the Gallery of the Louvre, which is inscribed *Jan Fictoor*. 1640.

VICTORIA, Vicente. This Spanish painter was born at Valencia in 1658. He went to Rome when he was young, where he became a scholar of Carlo Maratti. He distinguished himself in Italy as a painter of history, and was taken into the employment of the Grand Duke of Tuscany. His portrait is among those of the distinguished artists in the Florentine Gallery. He also painted several pictures for the churches and convents at Valencia. He died at Rome in 1712, aged 54. We have a few etchings by this artist; among which are the following:

The Virgin and infant Christ in the clouds, with a glory of angels, and St. John, St. Francis, and St. Jerome below; *after Raffaelle.*
The Last Supper; *after Ciro Ferri.*
The Resurrection; *after the same.*

VIDAL, Gerald. A French engraver, born at Toulouse in 1742. He resided chiefly at Paris, where he engraved a variety of plates after the modern French painters, among which are the following:

Jupiter and Io; *after Ch. Monnet.*
Jupiter and Antiope; *after the same.*
Venus and Adonis; *after the same.*
Rinaldo and Armida; *after the same.*
Paris and Helen; *after David.*

VIEHL, Peter. A modern French engraver, born at Paris in 1755. He was a pupil of B. L. Prevost, and has engraved several plates, in a neat, finished style; among others are the following:

The Judgment of Paris; *after Rottenhamer.*
The Bath of Diana; *after Mettai.*
A pair of Landscapes; *after Ruysdael.*

VIEN, Joseph Maria. This artist was born at Montpellier in 1710, and studied at Paris under Charles Natoire. He afterwards visited Rome, where he passed some years in designing from the antique, and the best masters of the Roman school. On his return to France he was admitted a member of the Academy at Paris, and was afterwards appointed professor of painting. He painted several pictures for the churches at Paris and at Versailles, which gained him considerable reputation. We have a few etchings by this artist, among which is a set of thirty small plates, representing the different

habits of the Turkish masquerade given at Rome by the pensioners of the Royal Academy of France. He also engraved the following prints:

Lot and his Daughters; *after de Troy.*
A set of five Bacchanalian subjects; *from his own designs.*

VIENOT, Nicholas. A French engraver, who flourished about the year 1630. He imitated, with considerable success, the style of engraving adopted by Pontius. We have the portraits of Philip IV. King of Spain, and his Queen Elizabeth of Bourbon, copied by him on a smaller scale, from the prints engraved by Pontius, *after Rubens.* He also engraved some plates from John Both, Pellerin, and other masters.

VIGHI, ———. See Vico.

VIGNALI, Jacopo. This painter was born at Florence in 1592, and was a disciple of Matteo Rosselli. His style resembles that of Guercino, not so much in his forms as in the breadth of his masses, and in the vigorous effect of his light and shadow. His principal works in oil are in the church of S. Simone, at Florence; but he appears to greater advantage in the frescoes with which he has decorated the chapel of Buonaroti. He died in 1664, aged 72.

VIGNON, Claude. A French painter and engraver, born at Tours in 1590. He studied several years in Italy, where he attached himself to the style of Michael Angelo Caravaggio, which he followed with some degree of success, though he was equally ignoble in the selection of his forms, and without his excellence in colouring. He died in 1670, aged 80. We have by this artist several etchings executed in a spirited and masterly style, among which are the following:

A set of thirteen plates of the Life of Christ.
St. John in the Desert.
St. Philip baptising the Eunuch of the Queen of Candace.
The Martyrdom of St. Andrew.
The Crowning of the Virgin.

VIGRI, Caterina. This paintress was born at Bologna in 1413. She is sometimes called S. Caterina di Bologna, from the sanctity of her life, which was chiefly passed in a cloister. She rarely painted in oil, being principally engaged in illuminating missals, and painting in miniature. She died in 1463, aged 50.

VILA, Senen. According to Palomino, this Spanish painter was a native of Valencia, and a disciple of Estevan Marc. He resided chiefly at Murcia, where he painted a great number of pictures for the churches and public edifices, particularly for the convent of Santa Isabel, the monastery of Santo Domingo el Real, and the Enfermaria di San Francisco. He was a more able designer than a colourist, and gave great expression to his heads. He died in 1708.

VILA, Lorenzo. He was the son and disciple of the artist mentioned in the preceding article, and was born at Murcia in 1682. He painted history in the style of his father,

and had gained considerable reputation by the pictures he painted for the churches, particularly a Holy Family, for the refectory of S. Fulgenzio, at Murcia, when he became an ecclesiastic, and died in 1713, at the age of 31.

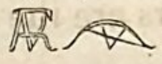
VILADOMAT, Don Antonio. This painter was born at Barcelona in 1678. He is said to have made a surprising progress in the art, without the help of an instructor, and when he was twenty-one years of age, was engaged to paint a set of pictures of the Life of St. Bruno, for the Carthusians at Monte Allegre, in which he evinced extraordinary powers of native genius, unassisted by the advantages of a technical education, or improved by travel. He also painted three subjects from the Life of St. Francis, for the cloisters of the Franciscans, at Barcelona, which were greatly admired. He died in 1755, aged 77.

VILLACIS, Don Nicholas de. This Spanish painter was of a noble family of Murcia, and, after receiving some instruction in design in his native city, his parents sent him to Madrid, to enter the school of Don Diego Velasquez. He afterwards travelled to Rome, where he improved his style, by studying the most remarkable works of art in that capital. On his return to Spain he established himself at Murcia, where he distinguished himself by several considerable works, of which the most important was a series of pictures of the Life of San Blas, in the convent of la Santissima Trinidad de Calzados; and the Martyrdom of S. Lorenzo, in the church of the Dominicans.

VILLAFRANCA, Pedro. This artist is mentioned by Mr. Strutt as the engraver of a Head of Frederick Ordez de Valais.

VILLAIN, G. R. A French engraver, who flourished about the year 1760. He engraved a portrait of M. Dufour de Ville Neuve; *after Mauperin.*

VILLAMENA, Francesco. This eminent designer and engraver was born at Assisi about the year 1566. According to Baglione, he visited Rome in the pontificate of Sixtus V. where he applied himself with great assiduity in designing from the antique, and the works of the most distinguished masters. It is not certainly known by whom he was instructed in the art of engraving, but he is generally supposed to have been a fellow-student with Agostino Caracci, under Cornelius Cort. His style of engraving is bold and open, and he handled the burin with uncommon facility. The effect of his prints is more clear than powerful, from the lights being too equally diffused over the whole subject, which gives them a slight and unfinished appearance. This defect is, however, discernible in most of the productions of that time, and is compensated in a great degree by the correctness of the drawing, and the expression in the heads.

The prints by Villamena are numerous, they are occasionally signed with his name at length, sometimes with the initials F. V. F. and he sometimes used the monogram . The following are his most considerable works:

PORTRAITS.

Cæsar Baronius Soranus, Cardinal. 1602.
Christophorus Clavius, Bambergensis e Societ. Jesu. 1606.
Robertus Bellarminus Politianus.

Christiern IV. King of Denmark.
Galilee Galilei, of Pisa, famous Mathematician.

SUBJECTS FROM HIS OWN DESIGNS.

St. Theresa meditating in her cell.
Mary Magdalen penitent, crowned by an Angel.
St. Francis praying before a Crucifix.
A set of six grotesque Figures, one of which is a Monk begging, accompanied by two Children.
A print called *The Boxers*, representing a man fighting against a crowd of people.
Another print, called *The Antiquary*, representing John Alto standing in one of the streets of Rome.

SUBJECTS AFTER VARIOUS MASTERS.

Moses showing the Brazen Serpent to the Israelites; *after Ferrau da Faenza.*
The Virgin and infant Christ, with St. Francis; *after the same.*
The Holy Family, with St. John, St. Elizabeth, and St. Anne; *after Raffaelle.* 1602.
The same subject; engraved at Rome in 1611.
St. Bruno, with his companions doing penance in the Desert; *after Lanfranco.*
The taking down from the Cross; *after Baroccio.*
The Presentation in the Temple; *after Paolo Veronese.* This plate was begun by Agostino Caracci, and was finished by Villamena; it is scarce.
St. Bernard, with the Virgin in the clouds; *after Vanni.*
A set of twenty Scriptural subjects, from the paintings by *Raffaelle,* in the Vatican, called Raffaelle's Bible.

VILLAVICENCIO, Don Pedro Nunez. This Spanish painter was of a noble family of Seville, and was born in 1635. He was taught design as an accomplishment, in which his progress was so uncommon, that he was induced to enter the school of Bartolome Estevan Murillo, for the purpose of cultivating painting, rather as an amusement than as a profession. He afterwards studied at Malta, under Matteo Preti, called Il Calabrese, and for a short time followed the vigorous style of that master, but he returned to the tender and harmonious tinting of Murillo. He made presents of several of his works to the convents at Seville, where he died in 1700, aged 65.

VILLE, A. de. The name of this artist is affixed to a slight etching of an architectural frontispiece, ornamented with figures, from his own design. It is very indifferently executed.

VILSTEREN, Van. A Dutch engraver in mezzotinto, by whom we have some portraits, among which is that of the Burgomaster Bikker.

VINCENT, Hubert. A French engraver, who resided at Rome about the year 1691. He engraved a few plates in a very indifferent style; among others are the following:

The Nativity, called *The Notte*; *after Coreggio.*
The Judgment of Paris; *after Paolo Veronese.*

W. Vincent - Practised in London end f. 17th cent. Mezzos

VINCI, LIONARDO DA. Vasari, and other biographers, have dated the birth of this illustrious artist in 1445, but it has been satisfactorily ascertained by Carlo Amoretti, in his *Memorie Storiche di Lionardo da Vinci,* and by Durazzini, in his *Elogio degli Illustri Toscani,* that he was born at the castle of Vinci, situated in the lower vale of the Arno, in 1452. He was the son of Pietro da Vinci, a notary of the Signory of Florence, who perceiving, from the infantine sketches he amused himself with in his childhood, a decided inclination for the art of painting, determined to assist his natural propensity, by procuring him the advantages of a technical education. He was placed under the tuition of Andrea Verocchio, a friend of his father, who was an eminent master of design, and possessed a distinguished reputation as a sculptor, an architect, and a painter. The extraordinary faculties of the pupil secured the attentive cultivation of the preceptor, and his progress in the art was [such, that in a short time he was able to assist his instructor as a coadjutor. Verocchio having been employed by the monks of S. Salvi, at Valombrosa, to paint an altar-piece for their church, representing the Baptism of Christ, Lionardo was intrusted to paint the figure of an angel, and performed his task with such beauty and correctness of design, and such felicity of execution, that the rest of the picture was totally eclipsed; and tradition reports, that Verocchio was so much mortified at the discomfiture, that he relinquished the pencil for ever.

Lionardo now entered the world with the sanguine expectations of youth, beloved for the grace and urbanity of his manners, and beheld with admiration for the extent and variety of his acquirements. His studies had not been confined to painting. He was an able architect, had a perfect knowledge of anatomy, was extremely well skilled in mechanics, a master of optics and geometry, and had applied himself thoroughly to the study of nature and her operations. To arts and literature he added the accomplishments of the body. His person was vigorous and finely formed; he was a poet, a skilful musician, and a master of all the favourite exercises. He understood the management of the horse, and was very dexterous in the use of arms. The possession of such extraordinary qualities soon spread his reputation over all Italy.

After painting some time at Florence, Lodovico Sforza, Duke of Milan, invited him to his court, in 1494, where he appointed him director of the academy of painting and architecture, which he had recently revived with additional splendour and encouragement. Lionardo had no sooner entered on his office, than he banished all the gothic principles established by his predecessor Michelino, and introduced the beautiful simplicity and purity of the Grecian and Roman style.

Desirous of rendering the extensive capacity of Lionardo useful as well as ornamental to his state, the Duke of Milan engaged this distinguished engineer in the stupendous project of conducting the waters of the Adda, from Mortesana, through the Valteline, and the valley of Chiavenna, to the walls of Milan, a distance of nearly two hundred miles; an enterprise which had hitherto been regarded as impracticable. Lionardo was not insensible of the arduousness of such an undertaking, and, in order to pursue, with greater tranquillity, his studies of those branches of philosophy and mathematics, which are most applicable to mechanics, he sought retirement at Vaverola, the seat of his friend, Francesco Melzi, where he devoted himself to the most profound research into history and antiquity. He observed how the Ptolemys had conveyed the waters of the Nile through the several parts of Egypt, and how Trajan had opened a commerce with Nicodemia, by rendering navigable the lakes and rivers lying between that city and the sea. The impediments of nature gave way to the daring efforts of genius and science,

and he accomplished this immense work, to the astonishment and admiration of all Italy.

Having thus served his patron in the capacity of engineer, the Duke next employed him to embellish his metropolis with the productions of his pencil. His principal work at Milan was his celebrated large picture of the Last Supper, painted for the refectory of the Padri Dominicani, in the church of S. Maria delle Grazie, a performance which history ranks amongst the most admirable productions of the art. He chose that interesting moment of the subject, when our Saviour declared to his disciples, that one of them would betray him. The surrounding apostles appear thunderstruck by such a prediction; the most distant from the Redeemer, doubtful if they have heard it right, are anxiously inquiring of their nearer neighbours, the precise meaning of the prophecy. Some express their astonishment, some their indignation, whilst others exhibit the most candid expression of their innocence. Judas alone, though anxious to conceal his guilt, unequivocally discovers himself to be the betrayer. The head of our Saviour he did not finish, not being able to design a character equal to the conception he had formed in his mind. It was afterwards completed by Gio. Batista Armenini. It has long afforded matter of infinite regret, that this admirable picture had not been painted in distemper, instead of a composition of oil and varnish, which occasioned it to begin to crumble, and fall to pieces, fifty years after it was painted. Of this extraordinary production, only three heads remain of the original, and of those, little more is now discernible than the outline. The world of art is, however, compensated, in some degree, for its loss, by several excellent copies, some of which are by his most distinguished disciples. Of these, the most worthy of the original, are that by Marco Uggione, at the Carthusians at Pavia; another in the refectory of the Franciscans, at Lugano, by Bernardino Luini; and one in La Pace, at Milan, by Giovanni Paolo Lomazzo. He also painted an altar-piece of the Nativity, which was presented to the Emperor.

The wars of Italy now began to interrupt the progress of Lionardo. In 1500, his patron, the Duke of Milan, was overthrown in battle by the French, made prisoner, and conducted to France, where he soon after died in the castle of Loches. These disastrous events proved fatal to the arts at Milan, the Academy was suppressed, its professors dispersed, and Lionardo lost every thing, except his talents, his application, and attractions. The disorders of Lombardy, and the downfall of the Sforzi, his protectors, obliged Lionardo to quit Milan, and to take refuge at Florence, where the arts were still sheltered by the genial patronage of the Medici.

In 1503, the Council having determined to decorate their chamber with the works of the best masters, Lionardo was appointed to execute one side of it, and Michael Angelo Buonaroti, who was then in his twenty-ninth year, and whose gigantic powers had already displayed themselves, was fixed on as his competitor, in undertaking the other. Jealousy of each other's ability, as is usual, excited animosity between them, and the rivalry of these great artists divided Florence into parties, who embittered their disputes, without endeavouring to reconcile their differences.

Raffaelle, who had recently left the school of Pietro Perugino, was induced, by the fame of this great contest of their transcendant powers, to visit Florence. The grace and delicacy of Lionardo's style, compared with the dry and gothic manner of Perugino, excited the admiration of the young painter, and inspired him with a more modern taste. During a residence of thirteen years at Florence, he produced some of his best works, among which may be ranked his cartoon of St. Anna, intended for an altar-piece for the

church of the Padri Servi; his celebrated cartoon of the battle, designed for the great council-chamber; and his much famed portrait of Mona Lisa, called La Gioconda, which is said to have occupied him four years.

Lionardo had not hitherto seen Rome, when the elevation of Leo X. to the papal throne, whose love and protection of the arts were universally known, induced him to visit that capital in 1513, whither he went, under the protection of Giulano di Medici. He was graciously received by the Pope, who determined to employ him, when, Vasari informs us, he was discouraged from proceeding, by a *bon mot* of the Pontiff, who, on being informed that Lionardo, in consequence of his holiness's commission, had begun to distil his oils, and prepare his varnishes, observed, that "nothing good could be expected from a painter, who thought of finishing his works before he had begun them." It is more probable, that being now declined into the vale of years, he found himself unable to contend with such rivals as Michael Angelo and Raffaelle, then in the zenith of their fame. His residence at Rome not proving agreeable to him, he was induced to accept of an invitation he received from Francis I. to visit the court of France. He was received by that splendid monarch with the most flattering attention. The fatigues of the journey, and the change of climate, reduced him to a state of languor and infirmity, which rendered him incapable of undertaking any work of importance. During an indisposition of five years, he continued to receive the most attentive marks of that monarch's esteem, who frequently visited him during his illness, and he is said to have expired in the arms of the King, in 1519, aged 67.

As a painter, Lionardo may be regarded as the first who attempted to reconcile minute and elaborate finish, with grandeur of idea, and dignity of form. He particularly attached himself to the expression of character, and the just delineation of the affections of the mind. If, in this sublime department of the art, he was afterwards excelled by Raffaelle, he had, at least, the glory of having surpassed in it every painter who had preceded him, and of having opened a path, unknown before, which was afterwards so successfully trod by Raffaelle himself. His design is correct and pure, and, if he did not, like Raffaelle, venture into the region of the beautiful ideal, he selected nature in her most perfect forms, and gave to his figures a grace with which the artists of his time were entirely unacquainted.

In his compositions, like the painters of antiquity, he was an enemy to confusion, and to avoid it, like them, he only introduced into his pictures such figures as were essentially necessary to his subject. Although it does not appear that he ever sedulously cultivated an acquaintance with the antique, he distinguished himself by an elevated taste, and a perfectly correct imitation of the models he consulted. To him we are chiefly indebted for the establishment of the principles of the chiar-oscuro, which gave birth to that magical relief, for which his works, and those of his disciples, are so peculiarly remarkable.

An artist of such universality of talents and habits of industry, for some years at the head of an academy, may be supposed to have left behind him various writings on art. He composed several treatises and discourses on different subjects, among which are,

A Treatise on Hydraulics, explaining the nature, equilibrium, and motion of Water, with designs.

A Treatise on Anatomy.

The Anatomy of the Horse. This work is noticed by Vasari, Borghini, and Lomazzo. Lio-

nardo had a peculiar talent in drawing that noble animal, and designed this treatise for the use of those who painted battles and triumphs.

A Treatise on Perspective.

A Treatise on Light and Shadow.

His principal work is a Treatise on Painting. It was first published, in folio, at Paris, in 1651, entitled, *Tratatto della Pittura di Lionardo da Vinci. Novamente dato in Luce; con la vita dell' istesso autore, scritta da Raffaelle du Fresne, &c., Parigi,* 1651, with figures designed by Nicholas Poussin. It was translated into English, and published by John Senex, London, 1721.

Of the above compositions, the last is the only one which is in possession of the public, the others remain in manuscript in different libraries.

One of the volumes of his drawings, with his manuscript observations, is preserved in his Majesty's collection. It consists of a variety of heads, portraits, caricatures, single figures, horses, and animals; botany, optics, perspective, mechanics, and anatomical subjects. It may perhaps gratify curiosity to be informed in what manner this interesting assemblage should have contributed to enrich the collection of the King. The whole of Lionardo's works and papers were left by will to his friend Francesco Melzi, as a token of his regard. They were collected, after his decease, into thirteen volumes, and deposited at Vaverola, where they remained, after the death of Melzi, in the possession of his infant heirs. Those invaluable treasures were afterwards obtained from the children of Melzi, by the nefarious pretences of Lelio Gavardi, their tutor. He was, however, induced, by the zealous remonstrances of Gio. Ambrogio Mazzenta, a noble Milanese, to return the whole to Orazio Melzi. In gratitude for the restoration of this valuable bequest, Melzi presented Mazzenta with six of the volumes. Of these, Cardinal Borromeo had one, which is now in the Ambrosian library; Ambrogio Figini had another, which has since descended to Ercole Bianchi, his heir; Charles Emanuel, Duke of Savoy, had a third volume; and the other three became the property of Pompeo Leoni, one of which is that now in the royal collection. On the cover of the volume is inscribed, in gold letters, *Disegni di Lionardo da Vinci restaurati da Pompeo Leoni.* It is probable that this inestimable curiosity was acquired for Charles I. by the Earl of Arundel, when he was ambassador to the Emperor Ferdinand II. in 1636. It was fortunately preserved during the civil wars, and was discovered in the same cabinet, in which Queen Caroline found the portraits of the principal personages of the court of Henry VIII., by Hans Holbein.

VINCKENBOOMS, David. This painter was born at Mechlin in 1578. He was the son of Philip Vinckenbooms, an obscure painter in distemper, by whom he was taught the elements of the art, and it does not appear that he had the advantage of superior instruction. He painted landscapes in the style of Roland Savery, and John Breughel. They are sometimes decorated with subjects from the Bible, and sometimes with fairs and merry-makings, which are ingeniously composed, and the design of his figures is tolerably correct, though his touch is dry and hard. One of his most considerable works is a picture in the hospital of the Old Men, at Amsterdam, representing a crowd of people attending the drawing of a lottery by torch light. He occasionally painted historical subjects, in which the landscape served as a back-ground. Of this description is a picture of Christ bearing his Cross, in the collection of the Elector Palatine; and another at Frankfort, representing Christ restoring sight to the Blind. He en-

graved a few plates of landscapes, from his own designs, which he usually marked with a monogram, composed of a D, a V, and a B, thus, ⅅ𝖡.

VINKELES, Renier. A Dutch engraver, born at Amsterdam in 1741. He was a pupil of J. Punt, and engraved some plates of historical subjects, landscapes, and conversations; but he was principally employed in portraits, among which are his own, with those of J. Schmidt, and J. Andriessen; and the portrait of M. Braamcamp.

VINNE, Vincent Vander. This painter was born at Haerlem in 1629. From his infancy he discovered a marked disposition for drawing, and had made considerable proficiency without the help of a master, when he was placed under the tuition of Francis Hals, one of the most eminent artists of his time. Under so excellent an instructor, his advancement was such, that he was able in a short time to travel by the produce of his talents. He visited Germany, Switzerland, and resided some time at Paris; and wherever he went, his ability insured him employment and protection.

In 1657 he returned to Haerlem, where he passed the remainder of his life. He painted history, portraits, landscapes, and drolleries; and in each of those branches discovered an uncommon facility of execution, an admirable tone of colouring, and a faithful imitation of nature. Towards the latter part of his life, the desire of gain induced him to grasp at every commission which was offered him, and his last works are the productions of negligence and dispatch. His best performances are his portraits, in many of which he approaches to the spirited touch and truth of character, which we admire in the productions of Hals. He died in 1702, aged 73.

VINNE, Lawrence Vander. He was the son of the artist mentioned in the preceding article, born at Haerlem in 1658, and was instructed by his father, whose style he attempted to follow, but never rose above mediocrity. His principal merit consisted in painting flowers and plants, and he was much employed by the botanists of his time. He died in 1724, aged 66. He had two younger brothers, John and Isaac, who both practised the art, but lived and died in obscurity.

VINNE, John Vander. A Dutch engraver, who flourished at Haerlem about the year 1730. We have a set of twelve plates of views in the environs of Haerlem, by this artist, *after Peter Bout*, executed in a very neat style.

VINSAC, Claude Dominick. This artist was born at Toulouse in 1749. He engraved several portraits, and designs for goldsmiths, in the dotted manner, which are neatly executed. Among the former are,

Frederick Henry Louis of Prussia; *after his own design.*
P. Camper, a celebrated Physician; *after Pujos.*

VIOLA, Giovanni Batista. This painter was born at Bologna in 1576, and was a scholar of Annibale Caracci, whose admirable manner of painting landscape he very successfully adopted. In company with his fellow student, Francesco Albano, he visited Rome, and, in conjunction with him, was employed in ornamenting the palaces of the nobility, and his landscapes are frequently embellished with beautiful figures by Albano.

One of the works which first brought him into repute, was a large landscape, painted for the Vigna of Cardinal Alessandro Montalto, where Paul Brill was employed at the same time, and whose pictures were then highly esteemed. The grandeur, both of the style and subject, of Viola's landscape, greatly excelled the production of the Fleming, and acquired him great reputation. Some of his most admired performances are in the saloon of Apollo, in the Villa Aldobrandini. He died at Rome in 1622, aged 46.

VISPRE, ——. A French painter and engraver, born at Paris about the year 1730. He engraved several portraits in mezzotinto, among which are those of Louis XV. and others of the Royal Family of France. He visited London about the year 1765, where, among other prints, he engraved a portrait of the Chevalier D'Eon.

VISSCHER, CORNELIUS. This celebrated designer and engraver was born at Haerlem about the year 1610. He was a pupil of Peter Soutman, though he did not follow the style of that master, but adopted a manner of his own, which he carried to a perfection that has hardly been equalled. He drew with correctness and taste, and the plates that he executed from his own designs, which are esteemed the finest of his works, sufficiently attest the extent of his genius. His execution is clear and delicate, and no artist has surpassed him in the talent of harmonising the operation of the point with that of the graver. His plates of the portrait of Gellius Bouma, the Pancake-woman, the Rat-catcher, and the Bohemian woman, may be cited as models of perfection in that style of engraving. It will be allowed, however, that he is less successful in the plates that he executed of historical subjects, from the Italian and Flemish painters, particularly in the prints he has engraved after Rubens, which are inferior to the productions of Vorstermans, Bolswert, and Pontius. The following are his most esteemed prints:

PORTRAITS.

A Portrait, supposed to be that of himself, with a high-crowned hat, and his hand on his breast; inscribed, *Corn. Visscher, fecit. anno* 1649.

Another Portrait of Cornelius Visscher, with a similar hat, and enveloped in his cloak; *Corn. Visscher, fecit. anno* 1651.

Andreas Deonyszoon Winius, called the Man with the Pistol. The scarcest and most valuable of his portraits.

Gellius de Bouma, Minister of the Gospel, at Zutphen; fine.

William de Ryck, Occulist, of Amsterdam; fine. This portrait and the preceding one, are commonly called the great Beards.

Cornelius Vosbergius, Pastor of Spaerwouw, with a book in his hand. 1653; fine and scarce.

William Vanden Zande, Theologian; *after Soutman;* fine; and very rare.

David Peiterz de Vries, Grand-master of Artillery to the States of Holland; scarce.

Jacob Westerbaen, Lord of Brandwyck, &c.; very rare.

Coppenol, called the Writing-master. 1658.

Constantine Huygens, Lord of Zuylichem; inscribed with his motto, *Constanter.* 1657; fine and scarce.

William, Prince of Orange; *after G. Honthorst.* 1649.

Mary, daughter of Charles I., his consort; *after the same.* 1649.

Charles II. King of England; *after the same.* 1650.

SUBJECTS FROM HIS OWN DESIGNS.

The Pancake-woman. The first impressions are before the address of Clement de Jonghe.
The Rat-catcher. The best impressions of this plate are before the name of Clement de Jonghe, and without the title.
The Bohemian Woman, with three Children, one of which she is suckling. In the first impressions the name of Visscher is upon the margin, at the bottom of the print. It was afterwards effaced, to make room for the inscription, and placed on the upper part of the plate.
A Boy holding a candle, and a Girl with a mouse-trap.
A Cat sleeping on a napkin; fine, and extremely rare.
A Cat sleeping, with a Rat behind her.
The Coronation of Carolus Gustavus and the Queen of Sweden.

SUBJECTS AFTER VARIOUS MASTERS.

The Angel directing the Departure of Abraham; *after Bassano.*
Abraham's Arrival at Sichem; *after the same.*
Susanna and the Elders; *after Guido.*
Magdalen penitent; supposed to be *after Parmigiano*; very fine.
The Entombing of Christ; *after Tintoretto.*
The Resurrection; *after P. Veronese.*
The Holy Family, with St. John presenting a Pear to the infant Christ; without the name of the painter.
The Last Judgment; *after Rubens.* The best impressions of this plate are before the address of Soutman.
The Virgin and Infant, crowned by Angels; *after the same.*
Achilles discovered by Ulysses at the court of Lycomedes; *after the same.*
The travelling Musicians; *after A. Ostade*; very fine.
Two Men, and a Woman holding a Glass; *after the same.*
The Skaiters; *after the same;* very fine.
The Surgeon; *after A. Brower.*
A Man playing on the Violin, others singing; *after the same.*
A Landscape, called the Attack of the Convoy; *after P. de Laer.*
Another Landscape, called the Coach robbed; *after the same.*
The Lime-kiln; *after the same.*
A set of four Landscapes; *after Berghem.*
Another set of four Landscapes; *after the same.*

VISSCHER, John. He was the younger brother of Cornelius Visscher, and flourished about the year 1650. Although he did not possess the extensive talents of his brother, he has left proofs of his ability as an engraver, which rank him amongst the most eminent artists of his country. His plates are more forwarded with the point than those of Cornelius, and his style of etching is uncommonly picturesque and effective. His prints after Berghem and Ostade are among the happiest productions of the art. He also engraved several portraits, which sufficiently establish his ability in the use of the graver. Of his numerous prints, the following are the most deserving of notice:

PORTRAITS.

John de Uytenbogaert; *Joh. de Visscher, sc.*
Peter Proelius, Minister of the Gospel at Amsterdam.

Abraham Vander Hulst, Vice-Admiral of Holland.
Peter Paul Rubens; *after Vandyck.*
Michael de Ruyter, Admiral of Holland; *after Berchmans.*
Portrait of a Negro, holding a Bow and Arrow in his hand; after a design by *Cornelius Visscher.*

SUBJECTS AND LANDSCAPES AFTER VARIOUS MASTERS.

Peasants playing at Trictrac; *after A. Ostade.*
A Woman spinning and a Man reeling; *after the same.*
Peasants dancing; called Ostade's Ball; *after the same.*
Peasants regaling at the door of an Ale-house; *after the same.*
A Country Wedding, called Ostade's Bride; *after the same.*
Several Peasants dancing in a Cottage, called Berghem's Ball; *after Berghem.*
A set of four landscapes, the Four Times of the Day; *after the same.*
Several Sets of Landscapes with figures and animals; *after the same.*
A set of six plates of figures and animals; *after K. du Jardin.*
A set of four plates of various subjects; *after P. van Laer.* These prints have been sometimes incorrectly attributed to Cornelius Visscher.
Several Landscapes, &c. *after Ph. Wowermans.*
A set of twelve Landscapes and Views; *after J. Van Goyen.*
A set of twelve Landscapes and Sea-ports; *after Herm. Swanevelt.*

VISSCHER, LAMBERT. According to Huber, this artist was the brother of Cornelius and John Visscher, and flourished about the year 1664. He resided several years at Rome and Florence, where, in conjunction with Cornelius Bloemaert and Francis Spierre, he engraved some plates from the paintings by *Pietro da Cortona,* in the palace of the Grand Duke of Tuscany. We have also some portraits by him. The following are his prints most deserving of notice:

PORTRAITS.

Maria Theresa of Austria, Queen of France; *after Vanloo.*
Anne of Austria, Queen of France; *after the same.*
John de Wit, Pensionary of Holland.
Cornelius Tromp, Vice-Admiral of Holland; *after F. Bol.*

SUBJECTS AFTER P. DA CORTONA.

Seleucus yielding Stratonice to Antiochus.
Virtue withdrawing a young Man from the embraces of Voluptuousness. One of the ceilings of the palace.

VISSCHER, NICHOLAS JOHN. An engraver and printseller, who resided at Amsterdam about the year 1600. He was probably of the same family with the artists already mentioned. We have a variety of etchings by him, executed in a spirited and masterly manner, and consist of small landscapes, with figures and animals, views, &c. He also engraved several portraits. Among others, we have the following prints by him, which are sometimes marked with a monogram, composed of a C, an I, and a V: the first letter for *Claus,* which is an abbreviation of Nicholas, thus, ℣.

PORTRAITS.

Charles I. King of England, with a round hat; marked with his monogram.
William Laud, Archbishop of Canterbury.

James II.
James, Duke of Monmouth.
John Calvin.
Desiderius Erasmus.

SUBJECTS.

An Allegorical subject on human Life.
A set of Views of Country Seats in Holland.
A View of the Castle of Lovensteyn, which was used as a state prison for Hogerbeets and Grotius. On each side of the plate are medallions exhibiting the legends of the two illustrious prisoners; scarce.

He also engraved after Jodocus Momper, and other masters.

VITALBA, Giovanni. An Italian engraver, who flourished about the year 1760. He was a pupil of Wagner, whose style he imitated. In 1765 he came to England, and engraved several plates for Mr. Boydell. Among others, we have the following prints by him:

Cupid, with two Satyrs; *after Agostino Caracci.*
A pair, Spring and Summer; *after Fil. Lauri.*
Herodias with the Head of St. John; *after L. Pasinelli.*

VITALI, Candido. This painter was born at Bologna in 1680. He was brought up in the school of Carlo Cignani, and was advised by his instructor, who was always attentive to the particular genius of his disciples, to devote himself to painting animals, birds, flowers, and fruit. His pictures of those subjects were greatly admired at Bologna, and through all Italy, for the delicacy of his touch, the beauty of his colouring, and the tasteful arrangement of his compositions. He died in 1753, aged 73.

VITALI, Gioseffo. This artist was a native of Bologna, and flourished about the year 1700. He was a scholar of Giovanni Gioseffo dal Sole, and painted history with some reputation. There are several of his works in the churches at Bologna, of which the most worthy of notice are a picture of the Annunciation, in the church of S. Antonio; S. Petronio, in SS. Sebastiano e Rocco; and the Martyrdom of S. Cecilia, in the church dedicated to that saint.

VITE, Timoteo della, da Urbino. This painter was born at Urbino in 1470, but was educated at Bologna under Francesco Francia, with whom he remained until he was twenty-six years of age, when he returned to Urbino, and had given proof of great ability, when the fame acquired by Raffaelle his countryman and relation, by his great works in the Vatican, induced him to visit Rome, where his talents recommended him to the particular favour of that illustrious artist. Lanzi informs us that Raffaelle engaged him to assist him in painting the celebrated Sibyls, in the church of La Pace, and was so satisfied with his performance, that he permitted him to retain the cartoons. His residence at Rome was not of long duration, and he returned to Urbino, where, in conjunction with Girolamo Genga, he executed several important works for the cathedral, and other public edifices in his native city. Siena and Forli also possess some of his most considerable works. His first style retained somewhat of the dry and gothic

manner of Francia, as is evident in his earliest works at Urbino, after his return from Bologna; but by his connection with Raffaelle, and his attentive study of his works, he became a graceful and correct designer, though he never possessed great powers of invention, nor a bold and vigorous execution. His most esteemed productions are his picture of the Conception, in the church of the Osservanti, at Urbino; and Christ appearing to Mary Magdalen, in S. Angelo, at Cagli. He died in 1524, aged 54.

VITE, Pietro della. He is believed to have been the brother of the artist mentioned in the preceding article, who was probably his instructor in the art, as he painted history in a similar style, though very inferior to him. Lanzi conjectures that this is the artist mentioned by Baldinucci by the denomination of Il Prete di Urbino, who was a relative, and one of the heirs of Raffaelle.

VITE, Giovanni della. See Miel.

VITUS, Domenico. An Italian engraver, born about the year 1586. The circumstances of his life are little known. He is supposed to have been instructed in engraving by Agostino Veneziano, called de Musis, whose style he imitated with some success. In the prime of life he became a religious of the monastery of Valombrosa, in the Apennines. We have by him several prints, executed with the graver, among which are the following:

St. Bartholomew; inscribed, *Dom. Vitus ordinis Valisumbrosæ Monachus excidit Romæ.* 1576.
St. Joachim holding a Censer; *after A. del Sarto.*
Jupiter and Calisto; inscribed, *Dominicus V. F.*
A River God; *after the antique.*
A set of small plates, representing the Passion of our Saviour, with borders, ornamented with birds, beasts, &c.
A set of plates from the Antique Statues; *Dom. Vitus, fec.*

VIVARES, Francis. This artist was a native of France, but he passed the greater part of his life in England. He was born at Montpellier about the year 1712, and was indebted for his principal instruction in design and engraving, to J. B. Chatelain, after his arrival in London. Being a man of considerable genius, he improved upon the style of his instructor, and became one of the most eminent engravers of landscape of his time. He was particularly successful in his plates after the works of Claude Lorraine, and his prints preserve much of the air and picturesque beauty, which distinguish the productions of that admirable painter. Among others, we have the followings prints by him:

A set of four Views of Ruins; *after J. Smith.*
Eight Views in Derbyshire; *after Thos. Smith of Derby.*
A Landscape, called the Hop-gatherers; *after Geo. Smith.*
A Landscape; *after Gainsborough.*
A View in Holland, by moonlight; *after Vander Neer.*
A Land-storm; *after Gasper Poussin.*
A Tempest, with the history of Jonas; *after the same.*
A Landscape, Morning; *after Claude Lorraine.*
The Companion, Evening; *after the same.*

The Enchanted Castle; *after Claude Lorraine.*
A View in the Environs of Naples; *after the same.*

VIVERONI, F. This artist is mentioned by Mr. Strutt as the engraver of some very indifferent views in Ireland.

VIVIEN, Joseph. A French painter, born at Lyons in 1657. He was brought up under Charles Le Brun, and, for some time, painted portraits in oil, with considerable success. But he afterwards adopted painting in crayons, which he carried to a perfection unknown before him, and established a reputation which will probably survive the transient and perishable nature of the vehicle of his talent. The merit of his portraits was not confined to a perfect resemblance; his heads exhibited an uncommon appearance of life and nature, and an admirable expression. His carnations were fresh and pure, his touch vigorous and spirited, and the general tone of his pictures was tender and harmonious. He occasionally accompanied his portraits with historical or emblematical subjects, illustrative of the character or history of his model; in which he did credit to the school in which he was educated. He passed the latter part of his life in the service of the Elector of Bavaria, for whom he painted some of his best pictures. His portrait, by himself, is placed among the distinguished artists in the Florentine Gallery. He died in 1735, aged 78.

VIVIER, John du. This artist was born at Liege in 1687, but chiefly resided at Paris, where he was received into the Academy in 1718. He particularly excelled in engraving dies for medals, and was appointed medalist to Louis XV. in 1735. We have also a few plates by him, which are executed in a neat, clear style; among which are the following:

PORTRAITS.

Bartholet Flemael, Painter.
Peter de Gouges, Advocate in Parliament; *after Tourniere.*

SUBJECTS.

The Entombing of Christ; *after A. van Heuvel.*
The Temptation of St. Anthony; *after the same.*
The Dutch Cook; *after the same.*

VLERICK, Peter. This painter was born at Courtray in 1539. He was the son of a lawyer, who, perceiving his inclination for the art, placed him under the tuition of William Snellaert, a painter in distemper, with whom he only continued a short time. The reputation of Charles d'Ypres, an able designer and painter of history, who had studied in Italy, induced him to leave his first instructor, and to become his disciple. The morose and capricious disposition of that master, prevented his remaining with him longer than two years; but he had already made sufficient progress in the art to undertake a journey to Italy on the produce of his talents. He travelled through France, and met with such encouragement, during a short residence at Paris, that he was enabled to proceed to Venice, where he entered the school of Il Tintoretto. Aided by the advice and example of that able artist, he acquired an admirable style of colouring, and a prompt and vigorous execution.

Descamps reports, that Il Tintoretto held the talents of Vlerick in such estimation, that he offered him his daughter in marriage: but his desire of visiting Rome, and his attachment to his native country, prevented his accepting the proposal. After a residence of four years at Venice, he proceeded to Rome, where he applied himself, with uncommon assiduity, in designing from the antique, and studying the works of the best masters. During his residence at Rome, he executed some considerable works in conjunction with Girolamo Muziano. In 1568, he returned to Flanders, and established himself at Tournay, where he resided the remainder of his life. Van Mander, who was his disciple, mentions the following as his principal works, and states him to have been an artist of great ability. The Brazen Serpent; Judith with the Head of Holofernes; the Four Evangelists; and the Crucifixion, with the Virgin Mary and St. John. He died in 1581, aged 42.

ULFT, Jacob Vander. This painter was born at Gorcum about the year 1627. It is not known under whom he studied the art, but his first occupation appears to have been painting on glass; and there are some windows executed by him in the churches of Gorcum, and in Guelderland, which are little inferior to the works of the celebrated brothers, Dirk and Wouter Crabeth, in the beauty and vivacity of the colouring. He afterwards distinguished himself as a painter of historical pictures, of a cabinet size, which are ingeniously composed, and the small figures, with which they generally abound, are correctly drawn, and touched with great neatness and spirit. From the subjects and scenery he represented, it would be presumed that he had resided some time at Rome, but it is satisfactorily ascertained, by the Dutch biographers, that he never was out of Holland. His pictures usually represent subjects of the Roman History, processions, and markets, in which he introduced the most remarkable views in Rome, and the vicinity. He was perfectly acquainted with perspective and architecture, and copied this scenery from the best prints and drawings he could meet with, which he selected with judgment and taste. His works are generally crowded with figures, tastefully grouped, and in their respective habiliments, he showed a marked attention to the propriety of costume. As his pictures are very highly finished, and his time was much occupied by the duties of his office (being one of the burgomasters of the city), his works are rarely to be met with, and are scarcely known, except in Holland, where they are highly esteemed.

VLIEGER, Simon de. He was born at Amsterdam about the year 1612, and acquired a considerable reputation as a painter of sea-pieces and landscapes; although it is not known by whom he was instructed. He had the credit of being the master of William van de Velde the younger, and, though his merit was eclipsed by the brilliant talents of his disciple, his pictures are deservedly placed in the choicest collections. We have a few etchings by this artist, representing views in Holland and rural subjects, executed in a spirited and masterly style.

VLIET, John George van. A Dutch painter and engraver, born at Delft in 1610, and was one of the numerous disciples of Rembrandt. Of his works as a painter little is known; but we have a considerable number of prints by him, which are executed in imitation of the style of his master. His plates amount to about ninety, most of which are from the designs of Rembrandt, a few after J. Lievens, and some from his

own designs. They produce a surprising effect; the lights being broad and clear, and the shadows dark. His drawing is very incorrect, and his draperies clumsy and mannered. Notwithstanding these defects, the prints by Van Vliet are held in considerable estimation. He sometimes signed them with his name, and sometimes used the monogram . The following are his principal works:

PORTRAITS AND HEADS; AFTER REMBRANDT.

Bust of a Man, with his face in shadow. 1634.
Bust of an old Man, with a turban and aigrette.
The Head of a Warrior.
An old Man with his hands joined, apparently in great affliction. 1634.
Bust of an Oriental Character, with a fur cap.
An old Woman reading. One of his best prints.

SUBJECTS AFTER REMBRANDT.

Lot and his Daughters; very fine.
The Baptism of the Eunuch.
St. Jerome praying in a cavern, with a book and a crucifix. This is his finest print.

SUBJECTS AFTER J. LIEVENS.

Jacob obtaining his Father's Blessing instead of Esau.
Susanna and the Elders.
The Resurrection of Lazarus.

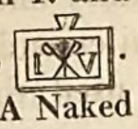
SUBJECTS FROM HIS OWN DESIGNS.

An Assembly of Peasants regaling.
The Rat-catcher.
A set of twenty-two plates of the Arts and Trades.

VLIET, Henry van. This painter was born at Delft in 1608, and was instructed in the art by his uncle, William van Vliet, a reputable portrait painter. For some time he practised portraiture, but afterwards distinguished himself as a painter of perspective and views of the interior of churches and temples, in the style of Emanuel de Wit, which are frequently represented by torch-light, and produce a picturesque and pleasing effect. They are decorated with figures neatly and correctly drawn.

ULIVELLI, Cosimo. He was born at Florence in 1625, and was a disciple of Baldassare Franceschini, called Il Volterrano. He was a successful follower of the style of his instructor; and Lanzi observes, that he painted history so much in the manner of Franceschini, that his works have been sometimes mistaken for those of that master, though, to the intelligent observer, they will appear less elegant in the forms, less chaste and effective in the colouring, and mannered and laboured in the execution.

ULRIC, John. This artist was a native of Germany, and is mentioned by Mr. Strutt as a very skilful engraver on wood, in the manner distinguished by the appellation of chiaroscuro. Baron Heineken conjectures that he lived before Ugo da Carpi, and prior to the commencement of the sixteenth century; but the style of composition, the drawing, and the execution of his prints, render it more probable that he flourished about the middle of the sixteenth century, and he apparently formed his taste by studying the

works of the Italian masters. He usually marked his prints with a monogram formed of an I. and V. separated by two swords crossing each other, between which is a small tree, . Among others we have the following cuts by him:

A Naked Figure shooting Arrows at a Snake which is entwined round an Infant.
A Knight armed by his Esquire.
The Crucifixion.

ULRICK, Henry. A German engraver, who flourished about the year 1590. We have by him a few portraits, executed in a stiff, formal style, and a small circular print, representing the Crucifixion, with the Virgin Mary and St. John.

UMBACH, Jonas. This artist is mentioned by Baron Heineken as a German painter and engraver, but his works are not specified.

VOEIRIOT, ———. See Woeiriot.

VOERST, Robert Vander. This artist was born at Arnheim about the year 1596. His style of engraving resembles that of Giles Sadeler, and his plates are executed with the graver, in a clear, neat manner. He visited England when he was young, as he engraved a considerable number of English portraits, and his latest works in that country are dated 1635. Vanderdoort, who mentions him three or four times in King Charles's Catalogue, expressly calls him the King's engraver, for whom he executed two plates, one of his Majesty's sister, the other from Vandyck's picture, of the Emperor Otho, painted to supply the loss of one of Titian's Cæsars. We have, among others, the following portraits by him:

Charles I. and his Queen; on one plate; *after Vandyck.*
Prince Rupert.
James Stewart, Duke of Lennox; *after Geldorp.*
Robert, Earl of Lindsey; *after Mirevelt.*
Philip, Earl of Pembroke; *after Vandyck.*
Ernest, Count Mansfeld; *after the same.*
Simon Vouet, Painter; *after the same.*
His own Portrait; *after the same.*
Edward, Lord Littleton.
James, Marquis of Hamilton.
Henry Rich, Earl of Holland.
William Fielding, Earl of Denbigh.

VOET, Alexander. A Flemish engraver, born at Antwerp in 1613, and, from his style, is supposed to have been a pupil of Paul Pontius. His graver is sufficiently neat, but his drawing is incorrect, and he is very inferior to his model in the general effect of his prints. Among others, we have the following prints by him:

Judith with the Head of Holofernes; *after Rubens.*
The Holy Family returning from Egypt; *after the same.*
The Virgin and Infant, to whom Angels are presenting Fruit; *after the same.*
The Martyrdom of St. Andrew; *after the same.*
Seneca in the Bath; *after the same*

The Entombing of Christ; *after Vandyck.*
Folly, holding a Cat; *after Jordaens.*
The Card-players; *after De Vos.*

VOET, Charles Boschart. This painter was born at Zwolle in 1670, and was instructed in the rudiments of design by his elder brother, who, though he was not a professional artist, had learned drawing, for the purpose of assisting him in his studies of botany and natural history; and was a correct designer of flowers, plants, and insects. Having made considerable progress under his brother, he applied himself to an attentive study of those objects from nature, and became one of the most eminent artists of his time. Descamps asserts, that his talents recommended him to the protection of the Earl of Portland, whom he accompanied to England, and was much employed by that nobleman, as well as by King William III. He is not, however, mentioned in the Anecdotes, and it is more probable, that though he was taken into the service of that monarch, he continued to reside in Holland, as he was chiefly employed in decorating the palace at Loo. He painted flowers, fruit, plants, birds, and objects of still-life, which were designed with correctness and precision, and very highly finished. He died at the Hague in 1745, aged 75.

VOGEL, Bernard. A German engraver, born at Nuremberg in 1683. He chiefly resided at Augsbourg, where he engraved several portraits, some of which are executed with the graver, and others in mezzotinto. Among others are the following:

John Kupetzky, Painter. **1737.**
Christopher Weigel, Engraver; *after Kupetzky.* **1735.**

VOGHTER, Henry. A German engraver on wood, who, according to Professor Christ, was born at Strasburg about the year 1507. He is said to have imitated the style of Albert Durer with some success. He executed the cuts for a drawing-book, entitled, "A Book of the extraordinary and marvellous Art, very useful to all Painters, Sculptors, Goldsmiths," &c. printed at Strasburg in 1540.

VOISARD, Stephen Claude. A French engraver, born at Paris in 1746, and was a pupil of B. Baron. He engraved some plates after the French painters, and we have by him a neat copy of the Battle of La Hogue, by Woollett, on a smaller scale.

VOLANT. This artist is mentioned by Papillon as a native of France, and an engraver on wood. He has not specified any of his works.

VOLIGNY, ———. Florent Le Comte mentions this artist as an engraver, but his principal talent was drawing portraits with a pen, which he afterwards washed with India ink, in a soft and delicate manner, which were greatly admired.

VOLLEVENS, John. This painter was born at Gertruydenberg in 1649. He was first a scholar of Nicholas Maas, but his principal improvement was derived from his studies under John de Baan, one of the most eminent portrait painters in Holland, with whom he remained eight years, and, after the death of that master, succeeded to the greater

part of his practice, and became one of the most popular and most employed artists of his time. The Prince of Courland, and the Prince of Nassau, Stadtholder of Friesland, were among his particular patrons. His portraits have the merit of a perfect resemblance, his colouring is clear and chaste, and his touch bold and free. He died at the Hague in 1728, aged 79.

VOLPATO, Giovanni. A modern Italian designer and engraver, born at Bassano about the year 1738. He went to Venice when he was young, where, according to Huber, he received some instruction from Bartolozzi, and engraved several plates after Piazzetta, Maiotto, Amiconi, Zuccarelli, M. Ricci, and others. He afterwards visited Rome, where his talents found a wider field. Gavin Hamilton employed him to engrave several of the plates for his *Schola Italica Picturæ;* and he was the principal artist employed in the execution of the splendid set of coloured prints, from the works of Raffaelle, in the Vatican, and in various other considerable publications. Among his most esteemed works are the following :

PLATES ENGRAVED FOR THE COLLECTION OF G. HAMILTON.

The four Sibyls; from the paintings by *Raffaelle,* in the church of S. Maria della Pace.
The Marriage of Alexander and Roxana; *after Raffaelle.*
Modesty and Vanity; *after L. da Vinci.*
Perseus and Andromeda; *after Polidoro da Caravaggio.*
Christ praying on the Mount; *after Coreggio.*
Mary Magdalen at the feet of Christ, in the house of Simon the Pharisee; *after P. Veronese.*
The Marriage of Cana; *after Tintoretto.*
The Gamesters; *after M. Angelo da Caravaggio.*

SUBJECTS AFTER GAVIN HAMILTON.

The Death of Lucretia.
Innocence.
Juno.
Hebe.
Melancholy.
Gaiety.

ILLUMINATED PRINTS AFTER THE PAINTINGS BY RAFFAELLE.

The School of Athens.
The Dispute on the Sacrament.
Heliodorus driven from the Temple of Jerusalem.
Atilla stopped by the appearance of St. Peter and St. Paul.
St. Peter delivered from Prison.
Mount Parnassus.
The Burning of the Borgo Vecchio.
The Miracle of the Mass at Bolsena. This plate was engraved by his disciple *Raphael Morghen.*

A variety of other works, consisting of the most remarkable views in and near Rome, and other subjects.

VOLTERRA, Daniele Ricciarelli, called di. The family name of this distinguished artist was Ricciarelli, but he is more generally designated by that of Daniele di Volterra,

the place of his birth. He was born in 1609, and was first a disciple of Giovanni Antonio Razzi, called Il Sodoma, but he afterwards studied under Baldassare Peruzzi. Not meeting with the encouragement he expected in his native city, he went to Rome, and was first employed as a coadjutor to Pierino del Vaga, in the Vatican, and in the Capella Massimi, in the church of La Trinitá de Monti. He was, however, chiefly indebted for the reputation he afterwards acquired, to the friendship and instruction of Michael Angelo Buonaroti, who assisted him with his designs for the works he executed for Agostino Chigi, in the Farnesina, and others of his most celebrated productions. But the chief monument of his fame was the series of frescoes he executed in the Capella Orsini, in the church of La Trinitá de Monti, which occupied him seven years, representing the History of the Cross. In these he is said to have been greatly aided by the stupendous powers of Buonaroti. The principal painting was the much-famed Deposition from the Cross, which, after the Transfiguration, by Raffaelle, and the Communion of St. Jerome, by Domenichino, was universally considered the finest picture at Rome. Of this sublime production, the world of art has been deprived by the ignorance and barbarism of the spoliators of Europe. Desirous of removing one of the greatest ornaments of Rome to their receptacle of robbery and plunder, they attempted to detach the plaster from the wall, when the whole crumbled to pieces. Of the grandeur of the composition, the boldness of the design, and the admirable expression in the heads of the fainting mother of Christ, and the holy women who support her, some idea may be formed from the fine print engraved from it, by Dorigny. In another chapel of the same church is the Assumption of the Virgin, and the Presentation in the Temple, painted from the designs of Daniele di Volterra, by his disciples Gio. Paolo Rossetti, and Michele Alberti. After the death of del Vaga, in 1547, he was appointed, by Pope Paul III., by the recommendation of Michael Angelo Buonaroti, superintendant of the works in the Vatican, and employed to finish the ornaments of the Sala Regia, which had been begun by Pierino.

His last great work, as a painter, was his celebrated picture of the Murder of the Innocents, for the church of St. Peter, at Volterra, which was afterwards purchased by the Grand Duke Leopold, and placed in the tribune of the gallery at Florence.

On the death of Pope Paul III. in 1549, Julius III. who succeeded, divested Daniele of his employment of superintendant of the Vatican, and his pension, and it appears that the latter part of his life was chiefly devoted to sculpture.

Pope Paul IV., from religious scruples, having considered the Last Judgment of M. Angelo Buonaroti unsuitable to the sanctity of the place, on account of the nudity of some of the figures, had determined on destroying the work, when Daniele was prevailed on to undertake to clothe the exceptionable figures, out of respect for that distinguished performance. He died at Rome in 1566, aged 57.

VOLTERRANO, Il. See Franceschini.

VOORHOUT, John. This painter was born at Amsterdam in 1647. He was the son of a watchmaker, who, perceiving his disposition for drawing, placed him under the care of Constantine Verhout of Gouda, a painter of conversations and galant assemblies, with whom he passed six years; but an ambition to distinguish himself in a higher department of the art, induced him to return to Amsterdam, where he became a disciple

of John van Noort, who had acquired some reputation as a painter of history and portraits, under whom he studied five years.

In 1672, when the French army entered Holland, Voorhout took refuge at Frederickstadt, and from thence removed to Hamburg, where he met with very flattering encouragement, both in painting portraits and historical subjects. After an absence of three years, tranquillity having been established in the Low Countries, the solicitations of his friends, and the desire of revisiting his native country, induced him to return to Holland, and his success was not less encouraging than it had been at Hamburgh. He painted the portraits of the principal personages of the city, and was commissioned to paint several historical subjects, by which he acquired great reputation; among which was a picture of the Death of Sophonisba, which has been celebrated by the Dutch poet Smidt. Voorhout is ranked, by Descamps, among the ablest painters of his country; the subjects he selected from the Greek and Roman history were noble and elevated, and he treated them with propriety and judgment. His pictures are found in the choicest collections in Holland.

VOORT, M. VANDER. The name of this artist is affixed to a spirited etching, representing boys playing with musical instruments. It is apparently the work of a painter, and exhibits considerable ability.

VORSTERMAN, LUCAS, the ELDER. This eminent engraver was born at Antwerp about the year 1580, and at first studied painting in the great school of Rubens; but was afterwards advised, by his illustrious preceptor, to devote himself entirely to engraving. No painter had the satisfaction of seeing so great a number of his best works so finely engraved as Rubens. He was surrounded by artists of the greatest ability, who worked immediately under his ye, and who had the advantage of his assistance and advice, which contributed, in no small degree, to the beauty and excellence of their prints. Of these, no one has more successfully engraved, from the designs of Rubens, than Lucas Vorsterman. His drawing is correct, and the characters of his heads full of expression. His plates are executed entirely with the graver, which he handled with great facility, though he was always more attentive to the general effect, than to the neatness and regularity of the execution; and, in his best prints, he has transcribed with surprising fidelity the life and spirit of the original paintings. His plate of the Adoration of the Magi, after Rubens, is regarded as one of the finest productions of the art. He visited England in the reign of Charles I. where he resided eight years, from 1623 to 1631, and was employed by that monarch and the Earl of Arundel. Vostermans usually signed his plates with his name, but he sometimes used a cipher composed of an L. and a V. joined together thus, $\underline{V}$. His prints are very numerous, of which the following are the most esteemed:

PORTRAITS AFTER VANDYCK.

Charles I. King of England.
Thomas Howard, Earl of Arundel.
Isabella Clara Eugenia, Infanta of Spain.
Gaston, Duke of Orleans.
Ambrose Spinola, Governor of the Low Countries.
Wolfgang William, Duke of Bavaria.

Francis de Moncade, Count of Ossone.
Nicholas Rockox, a Magistrate of Antwerp.
Anthony Vandyck, Painter.
Peter de Jode, the elder, Engraver.
Charles de Mallerie, Engraver.
James Callot, Engraver.
Theodore Galle, Engraver.
Wenceslaus Koeberger, Painter.
Deodatus Delmont, Painter.
Peter Steevens, Amateur, of Antwerp.
John Van Mildert, Statuary.
Hubert Vanden Enden, Statuary.
Lucas Van Uden, Painter.
Cornelius Sachtleven, Painter.
Orazio Gentileschi, Painter.
John Lievens, Painter and Engraver.

PORTRAITS AFTER VARIOUS MASTERS.

Thomas Howard, Duke of Norfolk; *after Holbein.*
Sir Thomas More; *after the same.*
Erasmus; *after the same.*
The Emperor, Charles V.; *after Titian.*
Charles, Duke of Bourbon; *after the same.*
Charles de Longueval, Count of Busquoi; *after Rubens.*

SUBJECTS AFTER RUBENS.

The Fall of the Evil Angels.
Lot and his Daughters leaving Sodom.
Job tempted by his Wife, and tormented by Demons.
Susanna and the Elders.
The Nativity, or Adoration of the Shepherds.
The Adoration of the Magi. One of his finest prints.
The same subject, differently composed.
The Holy Family, with St. Anne.
Another Holy Family, in which the infant Christ is embracing the Virgin.
The Return from Egypt.
The Virgin and infant Christ, with St. John playing with a Lamb.
Tac Tribute-Money.
The Descent from the Cross. The first impressions of this fine print are before the address of *Corn. van Merlen.*
The Angel appearing to the Holy Women at the Sepulchre.
St. Francis receiving the Stigmata.
The Martyrdom of St. Lawrence.
Mary Magdalen renouncing the Vanities of the World.
The Battle of the Amazons; a large print, on six sheets.

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Raffaelle.*
The Entombing of Christ; *after the same.*
St. George; *after the same.*

Christ praying in the Garden; *after An. Caracci.*
Lot and his Daughters; *after Orazio Gentileschi.*
The Virgin and infant Christ, with two Pilgrims; *after M. Angelo da Caravaggio.*
Christ dead, supported on the lap of the Virgin, with Angels weeping; *after Vandyck.*
St. Theresa; *after the same.*
Christ bound to the Pillar; *after G. Segers.*
The Death of St. Francis; *after the same.*
St. Ignatius; *after the same.*
The Fable of the Satyr, with the Peasant who blows hot and cold; *after J. Jordaens.*
A Bear-hunt; *after F. Snyders.*
A Concert, consisting of five persons, one of which is a Girl playing on the Guitar; *after Adam de Coster,* being a companion to the Concert, engraved by *Bolswert; after Theodore Rombouts.*

VORSTERMAN, Lucas, the younger. He was the son of the artist mentioned in the preceding article, and was born at Antwerp about the year 1605. Although he had the advantage of his father's instruction, his prints are very inferior, in every respect, to those of the elder Vorsterman, and he never rose above mediocrity. The following are considered his best productions:

PORTRAITS.

Lucas Vorstermans the elder; *after Vandyck.*
Sir Hugh Cartwright; *after Diepenbeck.*

SUBJECTS AFTER VARIOUS MASTERS.

The Trinity; *after Rubens.*
Part of the ceiling of Whitehall; *after the same.*
The Virgin in the Clouds, surrounded by Angels; *after Vandyck.*
The Satyr, and the Peasant blowing hot and cold; *after J. Jordaens.* This print greatly resembles that of the same subject engraved by his father.
The Triumph of Riches; *after Holbein.*
The greater part of the Plates for the book on Horsemanship, by the Duke of Newcastle.
Several of the Plates in the collection called the Gallery of Teniers.
Various other subjects from other masters, and some portraits from his owns designs.

VOS, Martin de. An eminent Flemish painter, born at Antwerp in 1520. He was the son of Peter de Vos, an artist of sufficient ability to be received into the Academy at Antwerp, in 1519, from whom he received his first instruction in the art. He had afterwards the advantage of frequenting the school of Francis Floris, under whom he studied until he was twenty-three years of age, when he determined to visit Italy, and passed some years at Rome, where he improved his style of design, by studying with attention the works of the great painters of the Roman school. The charm of Venetian colouring engaged him to visit Venice, where he had the good fortune to conciliate the esteem and friendship of Il Tintoretto, who not only instructed him in the best principles of colouring, but employed him as a coadjutor to paint the landscapes in his pictures. With the aid of such advice and assistance, de Vos became an admirable colourist, and gained such reputation, that he was employed in painting the portraits of several of the illustrious family of the Medici, as well as in some historical subjects which added to his fame.

After an absence of eight years, De Vos returned to Flanders, where the celebrity he had acquired in Italy excited public curiosity, and he was commissioned to paint several altar-pieces for the churches at Antwerp, and the other cities of the Netherlands. He was also much employed as a portrait painter, and there is an appearance of nature in his heads, which was unequalled at the period at which he lived. He was received into the Academy at Antwerp in 1559. He continued the exercise of his talents until the year 1604, when he died, at the age of 84. His principal works in the cathedral at Antwerp, are the Marriage of Cana; the incredulity of St. Thomas; the Miracle of the Loaves; the Temptation of St. Anthony; and the Resurrection. In the church of St. James, is a fine picture of the Last Supper.

VOS, Peter de. He was the brother of Martin de Vos, and painted history, but his works are little known.

VOS, William de. This artist was the nephew and scholar of Martin de Vos, and painted history in the style of his instructor, in which he acquired considerable reputation. His portrait was painted by Vandyck, among the distinguished artists of his time, which he also etched, and it was finished with the graver by Bolswert.

VOS, Paul de. This painter was born at Alost, about the year 1600. From the subjects and style of his pictures, it is probable that he was a disciple of Francis Snyders. He painted animals and huntings with great ability, and his works are little, if at all, inferior to those of that distinguished artist. He was much employed for the royal collection of Spain; and there are several of his finest works in the palace of Bueno Retiro, which are deservedly held in the highest estimation. His animals, particularly his dogs, are drawn with uncommon correctness and spirit, and his colouring is clear and harmonious.

VOS, Simon de. He was born at Antwerp in 1603, and had the advantage of studying in the School of Rubens, under whom he became a very eminent painter of history and portraits. There are some altar-pieces by him in the churches at Antwerp, which have been sometimes mistaken for the works of his illustrious instructor. Such are his picture of the Resurrection, in the cathedral; the Descent from the Cross, in the church of St. Andrew; and St. Norbert receiving the Sacrament, in the abbey of St. Michael. Sir Joshua Reynolds commends this picture, and speaks of him, as a portrait painter, in the following terms: "De Vos was particularly excellent in portraits. There is at Antwerp his own portrait, painted by himself, in black, leaning on the back of a chair, with a scroll of blue paper in his hand, so highly finished, in the broad style of Coreggio, that nothing can exceed it." Simon de Vos was living in 1662.

VOSTERMAN, John. This artist was born at Bommel in 1643. He was the son of a portrait painter, who taught him the first rudiments of design, but he afterwards studied at Utrecht, under Herman Zachtleven, and became one of the most admired landscape painters of his time. Whatever was his merit, his vanity was at least equal to it. He visited Paris, where he assumed the title of Baron, and, for a short time, kept up the establishment of a person of rank. His necessities obliged him to return to Holland, and in 1672, on the approach of the French army, he removed from Utrecht to Nimuegen,

where his talents became known to the Marquis of Bethune, for whom he painted several landscapes and views of the Rhine, and by whom he was employed to collect the best works of art that he could meet with. Soon after the Restoration he came to England, and was employed in painting a view of Windsor, and a few other works for the King, but, demanding extravagant prices for his pictures, he did not receive many commissions, and his emoluments not being able to support his extravagance, he was arrested for debt, and was released from his confinement by a contribution of his countrymen.

Sir William Soames being sent ambassador to Constantinople, by James II., Vosterman accompanied him, intending to paint the most remarkable views in that country; but Sir William dying on the road to the Ottoman court, his project was prevented. Before his departure from England, he had been invited to Poland, by his patron the Marquis of Bethune, and he probably went thither on the death of the ambassador. Had the industry of Vosterman been equal to his genius, he would probably have equalled any landscape painter of his country. The scenery of his pictures is frequently taken from the borders of the Rhine; his colouring is chaste and agreeable, and he was a perfect master of aerial perspective. His views are usually decorated with boats and small figures, which are correctly drawn, and touched with neatness and spirit.

VOUET, Simon. An eminent French painter, born at Paris in 1582. He was the son of Lawrence Vouet, a painter of little celebrity, by whom he was taught the rudiments of the art, and, without the aid of better instruction, he acquired some reputation in portrait painting. When he was twenty years of age, the Baron de Sancy engaged him to accompany him, as his painter, to Constantinople, where he drew the picture of the Grand Signor; and though it was impossible to do it otherwise, than by the strength of memory, and from a view of him at the ambassador's audience, it is said to have been extremely like. He afterwards went to Rome, where he was favoured with the protection of Pope Urban VIII. and his nephew, the Cardinal, by whom he was employed in St. Peter's, and painted several pictures for the Barberini palace, which are amongst his best works. He resided at Rome fourteen years, and, in 1624, was chosen prince of the Academy of St. Luke.

In 1627 he returned to France, and was appointed principal painter to Louis XIII. who had allowed him a pension during his residence in Italy. He was employed in decorating the palaces of the Louvre, the Luxembourg, and St. Germain's; the Hotels Richlieu and Boullion, and painted several pictures for the churches at Paris, of which the most esteemed are the principal altar-piece in St. Eustache, representing the Martyrdom of St. Agnes; and the Assumption of the Virgin, in St. Nicholas-des-champs. He died at Paris in 1641, aged 59.

The first style of Vouet resembled that of Valentin, and the pictures he painted at Rome possess considerabfe force, but after his return to France, the multiplicity of his engagements induced him to adopt one more expeditious, and which had little to recommend it, except a surprising facility. His genius was unequal to grand compositions; his design is mannered, and not always correct; his colouring false, and the character of his heads without expression. France is, nevertheless, indebted to him for being the first who attempted to reform the French school from the insipid and barbarous manner which prevailed before him, and introducing somewhat of a better taste, which was afterwards greatly improved by his numerous disciples, among whom he had the credit to rank Le Brun, Le Sueur, Mignard, and others.

VOUILLEMONT, Sebastian. A French engraver, born at Bar-sur-Aube, about the year 1620. He was a pupil of Daniel Rabel, and afterwards went to Rome, where he resided several years. We have by him several prints engraved from the works of the Italian masters, as well as from his own designs, and those of Rabel, his master, of which his etchings are the best; when he attempted to finish them with the graver he was less successful. He sometimes marked his plates with the cipher . The following are among his best prints:

The Murder of the Innocents; *after Raffaelle.* 1641.
Christ with the Disciples at Emaus; *after the same.*
Mount Parnassus; *after the same.*
The Holy Family; *after N. Poussin.*
The Virgin and infant Christ; *after Parmigiano.*
The Marriage of St. Catherine; *after Albano.*
A young Man presenting Money to a Fortune-teller.

VOYEZ, Nicholas Joseph. This artist was born at Abbeville in 1742. He went to Paris when he was very young, and became a pupil of Beauvarlet, his fellow-citizen. We have several plates by him executed in the neat style of his instructor, among which are the following:

PORTRAITS.

Louis XVI.; engraved in 1785.
Marie Antoinette, Queen of France.
Marie Adelaide Clotilde Xaviere of France.
Prince Henry of Prussia.

SUBJECTS.

Angelica and Medoro; *after Blanchard.*
The Astrologer; *after G. Douw.*
An old Man in meditation; *after the same.*

He also engraved from the pictures of Greuse, Baudouin, and other masters.

VOYS, Ary de. This painter was born at Leyden in 1641. His father was a celebrated organist, and was desirous of bringing him up to the same profession; but his son discovered so little taste for music, and so decided a disposition for the art, that he was induced to place him under the tuition of Nicholas Knufer, a painter of history of some repute, at Utrecht, with whom he continued two years, when he returned to Leyden, where he became a disciple of Abraham Vanden Tempel. De Voys, however, did not adopt the manner of either of his instructors; he formed an intimacy with Peter van Slinglandt, who had been a disciple of Gerard Douw, whose highly-finished style he followed with the greatest success. Although he occasionally attempted history on a small scale, his best productions are portraits and conversations, and domestic subjects; which are little inferior to the works of Metzu or Mieris. His drawing is very correct, and his colouring clear and transparent, with a perfect intelligence of the chiar-oscuro. The pictures of this artist are extremely scarce, as they are very carefully finished; and he is said to have passed several years of his life in idleness and dissipation, in consequence of his having married a person of considerable fortune.

URBINO, Raefaelle Sanzio di. See Raffaelle.

URBINO, Timoteo di. See Vite.

URBINO, Luca di. This artist is mentioned by Mr. Strutt as the engraver of a set of prints for a drawing-book, from the designs of M. Angelo, the Caracci, and other great masters. They are executed with the graver, and his drawing is generally correct. On one of the plates, in the book above-mentioned, he inscribed his name at length, Lucas de Urbino f, but he usually marked his prints with a monogram composed of several letters, thus, .

VRIES, John Fredeman de. This painter was born at Leewarden, in East Friesland, in 1527. He was sent, when young, to Amsterdam, where he became a scholar of Renier Gueritsen, under whom he continued five years, and applied himself with great assiduity to perspective, and in designing architectural views.

In 1549 he went to Antwerp, where he was employed, in conjunction with others, in painting the triumphal arches which were erected on the public entry of the Emperor Charles V. and his son Philip into that city; on which occasion he proved himself an artist of considerable ability. He was much employed in decorating the saloons of the principal mansions with perspective views, which he designed with such truth and effect, that the illusion was complete. He travelled through Germany and Italy, and he every where met with encouragement and employment. After his return to Antwerp, the latter part of his life was principally occupied in making designs of architectural and other subjects, for the printsellers, particularly Jerome Cock, who published a great variety of prints from his designs. For his works, as an engraver, see the article Frisius.

VRIES, Adrian de. This artist was a native of the Low Countries, and was probably of the same family with John Fredeman de Vries. He is said to have been a painter of architecture, and we have by him a set of large, coarse etchings, representing theatrical decorations, executed in a hasty, slight style.

VROOM, Henry Cornelius de. This painter was born at Haerlem in 1566. He was the son of a sculptor, who died when he was very young, and his mother having afterwards married Cornelius Henricksen, a painter on China, he was instructed in the rudiments of design by his step-father. His inclination at first led him to paint views of towns, and he resided some time at Rotterdam, but, not meeting with the encouragement he expected, he embarked on board a vessel bound to St. Lucar, and from thence proceeded to Seville, where he remained some time, but met with no better success. He afterwards visited Italy, and during a residence of two years at Rome, was employed by the Cardinal de Medici, and became acquainted with Paul Brill, whose advice and assistance were of infinite service to him. On leaving Rome he went to Venice, where he did not remain above a year, and, passing through Milan, Genoa, Turin, and Paris, he returned to Haerlem, where he was industriously employed in painting small devotional subjects, which he purposed to dispose of in Spain, and with that intention he embarked a second time for Seville, but was shipwrecked on the coast of Portugal, and found his way to Lisbon, destitute of every thing but his talent, where, relating the danger he had escaped, he was engaged to paint a representation of the tempest which he had

described, in which he succeeded so happily, that it was purchased by a Portuguese nobleman, at a considerable price. Vroom continued to be employed, and he improved so much in painting sea-pieces and storms, that on his return to Holland he applied himself entirely to that branch of painting. At this period, the great Earl of Nottingham, Lord High Admiral of England, whose defeat of the Spanish Armada had established the throne of his mistress, being desirous of preserving the detail of that illustrious event, had bespoken a suit of tapestry, describing the particulars of each day's engagement. Francis Spiering, an eminent maker of tapestry, undertook the work, and engaged Vroom to draw the designs. The painter came to England to receive instructions, and to execute his commission; and contracting a friendship with Isaac Oliver, was drawn by him. He returned to his own country, and painted a large picture, which was much admired by Prince Maurice, of the seventh day's action of the fight above-mentioned. Vroom died rich, in what year is not mentioned.

VUIBERT, or WIBERT, REMI. A French painter and engraver, born at Paris in 1607, and is supposed to have been a scholar of Simon Vouet. His works as a painter are little known, but he engraved several prints after some of the most eminent Italian painters, as well as from his own designs. Among others, we have the following prints by him:

Adam receiving the forbidden Fruit from Eve; *after Raffaelle.*
The Judgment of Solomon; *after the same.*
Apollo and Marsyas; *after the same.*
The taking down from the Cross; *after N. Poussin.*
The Cure of one possessed of a Devil; *from his own design.*

UYTENWAEL, JOACHIM. This artist was born at Utrecht in 1566. He was the son of a glass painter, who taught him the rudiments of design, and he followed his father's profession until he was eighteen years of age, when he became a scholar of Joseph de Beer, under whom he studied three years, when he travelled to Italy, and passed some time at Padua. In that city he became known to the Bishop of St. Malo, and accompanied that prelate to France. He remained in his employment two years, when he returned to Utrecht, where he passed the rest of his life. He painted history in the style of Bartholomew Sprangher, and his design, like that of the artist he took for his model, is frequently strained and extravagant. His cabinet pictures are more esteemed than those of a larger size. Van Mander speaks in favourable terms of two small pictures by this master, in the collection of the Elector Palatine, representing a Feast of the Gods, and Mars and Venus.

VYTH, or VEYTH, JOHN MARTIN. This artist was born at Schafhausen in 1650. After receiving some instruction in design in his native country, he travelled to Italy, and passed some years at Rome and Venice. He attached himself particularly to the study of the works of M. Angelo Buonaroti, whose great style of design is descernible in all his works. He painted history, and enriched the collections at Basle, Berne, and Schaufhausen, with several historical pictures, which prove him to have been one of the ablest artists of his country, although his merit was not duly rewarded, as he lived in indigence. He died in 1717, aged 67.

W

WAAL, or WAEL, JOHN DE. This painter was born at Antwerp in 1557, and was a disciple of Francis Frank the elder. He painted history in the style of his master, and had acquired sufficient celebrity to be received a member of the academy in his native city, when he died in the prime of life.

WAAL, or WAEL, LUCAS DE. He was the son of the preceding artist, born at Antwerp in 1591, and was first instructed in the art by his father; but, as his genius led him to landscape, he was afterwards placed under the tuition of John Breughel. He followed the style of his preceptor with great success, and, on leaving that master, he travelled to Italy, and passed some time at Genoa, where his works were highly esteemed, and he met with very flattering encouragement. Although his pictures occasionally represent battles and attacks of cavalry, which are well composed, and touched with great spirit and animation, his most esteemed works are his mountainous landscapes and waterfalls, in which the scenery is extremely picturesque; his colouring is chaste and natural, and his pencil neat and spirited. He died in 1676, aged 85.

WAAL, or WAEL, CORNELIUS DE. This artist was the younger brother of Lucas de Waal, and was born at Antwerp in 1594. He received his first instruction in the art from his father, John de Waal; but he afterwards accompanied his brother to Italy, and resided some time at Genoa, where, according to Lanzi, he painted some pictures for the churches, but he chiefly excelled in painting battles, marches, skirmishes of cavalry, and processions, in which he gained a distinguished reputation. His compositions are ingenious and abundant, his figures and horses are correctly designed, and his touch is peculiarly adapted to the subjects. The fury of the combatants, the dismay of the vanquished, and the suffering of the wounded, are delineated in his pictures with admirable expression. He was much employed by the Duke of Arschot, and painted several of his best pictures for Philip III. King of Spain, by whom they were held in the highest estimation. He died in 1662, aged 68. We have by this artist several very spirited etchings, from his own compositions, among which are the following:

A set of seven Prints; inscribed *Illri, D.D. Gulielmo Vander Straten, venustas hasce imagines. C. de Wael amoris dicat.* They represent a variety of subjects, among which are some of Peasants quarrelling and amusing themselves.

WAAL, or WAEL, JOHN BAPTIST. This artist is said, by Huber, to have been a nephew of Cornelius de Wael. We have by him some slight etchings, from the designs of his uncle, among which is a set of eight prints, representing the history of the Prodigal Son.

WAEGMAN, HENRY. According to Fuessli, in his Lives of the Swiss Painters, this artist was born at Zuric in 1536. He is little known as a painter, but several of his drawings are preserved in the portfolios of his countrymen, which, his biographer in-

forms us, possess great merit, and resemble the vigorous and spirited style of Paolo Farinato.

WAESBERGE, Isaac. A Dutch engraver, who flourished from the year 1650 till 1660. We have by him several portraits, among which is that of Admiral de Ruyter, after *H. Berckmans.* It is executed in a style resembling that of Cornelius Visscher.

WAGNER, Hans Erhard. According to Professor Christ, this artist was a native of Strasburg, and engraved a considerable number of copper-plates, which were printed in that city by John Heyden. He usually marked his prints with a cipher composed of an H and E joined together, and followed by a W, thus ℋEW.

WAGNER, James. He was probably of the same family with the preceding artist, and is said by Professor Christ to have inscribed his prints, *J. Wa. fec.*

WAGNER, Joseph. This artist was born at Thalendorf, on the Lake of Constance, in 1706. He first studied painting under Jacopo Amiconi, at Venice, but was persuaded by his instructor to turn his thoughts to engraving. He accompanied his preceptor to Paris, where he received some lessons in engraving from Laurence Cars, and in 1733 visited England with Amiconi. His first productions here were the portraits of the three princesses, Anne, Amelia, and Caroline, daughters of George II. He executed several other plates during his residence in this country, and returned to Venice, where he established himself as an engraver, and carried on a considerable business as a print-seller. His prints are very numerous, and he had a number of scholars, who became eminent in the art; among which were Bartolozzi, Flipart, Berardi, and others. The following are considered his best prints:

PORTRAITS AFTER AMICONI.

Peter the Great, Emperor of Russia, conducted by Minerva.
Anne, Empress of Russia.
Elizabeth Petrowna, Empress of Russia.
Carlo Broschi, called Farinelli, Musician.

SUBJECTS AFTER VARIOUS MASTERS.

The Education of the Virgin; *after Amiconi.*
The infant Christ sleeping; *after the same.*
The Holy Family; *after P. Veronese.*
The Interview between Jacob and Rachel; *after L. Giordano.*
Rebecca receiving the presents from Eliezer; *after the same.*
The Death of Abel; *after Benedetto Luti.*
Mary Magdalen in the House of the Pharisee; *after the same.*
The Virgin and infant Christ; *after Solimene.*
The Assumption of the Virgin; *after Piazetta.*
St. John in the Desert; *after C. Vanloo.*
Twelve Landscapes and Pastoral subjects; *after Zuccherelli*; engraved by Wagner and his pupils.

WAKKERDAK, P. A. The name of an artist affixed to a portrait of Kenou Simons Hassalaer.

WALBURG, ———. Mr. Strutt mentions this artist as a designer and engraver. His name is affixed to a portrait of John Frederick Gronovius, from a design of his own, which is very indifferently executed.

WALCH, Jacob. An old German engraver, who flourished about the year 1480, and is supposed by some to have been the master of Michael Wolgemut, but the accuracy of this supposition is extremely questionable. The engravings attributed to this artist bear a great resemblance to those of Israel van Mecheln, and have the laboured appearance of imitation. It is more probable that he was a disciple of that master. The copper-plates by Wolgemut bear no resemblance to those by Walch, who never engraved on wood, whereas the greater part of the works of Wolgemut are wooden cuts. His drawing, as was usual at that early period, and his compositions, have all the stiffness and formality which characterize the primitive productions of the German school. The prints attributed to this artist are marked with a W, to which is added a kind of cross, thus, W✠, among which are the following:

St. Elizabeth seated on a species of Throne, reading. The Virgin Mary appears below, with the infant Christ. On the right hand, David is represented with his harp, and on the left, Aaron. Behind the throne rises a genealogical stem of the lineage of Christ, from David to Joseph, represented by half figures; a very large upright print.
A Gothic Ornament for a crosier.
The Inside of a Gothic Building.
A Ship striking against a Rock, inscribed Haerdze.
Several small plates, representing Tents, with Soldiers armed, and on horseback.
Some narrow upright plates, representing different Saints, standing in niches of Gothic architecture.
Three Skulls in an arch, ornamented with Gothic work.

Mr. Strutt observes, that there are some few prints marked with the cross only, without the W; but these have all the appearance of being more ancient than those of Walch, and differ in ever respect from them. They are much more rudely engraved, and in a bolder, and more determined style, resembling that of Martin Schoen, with whom the artist was probably a contemporary. Among these are the following:

A Wild Man fighting with a Bear; a small upright plate.
A Woman seated, caressing an Unicorn; the same.

WALCH, George. A more modern German engraver, who flourished about the year 1650. He appears to have been chiefly employed in engraving portraits, which are executed with the graver in a very indifferent style. Among others is a portrait of Lucas Frederick Behaim, of Nuremberg.

WALCH, S. The name of this artist appears on some very indifferent portraits in mezzotinto.

WALE, Samuel. This artist was born in London, and was brought up as an engraver on plate. He afterwards studied design in the academy in St. Martin's Lane. He also practised painting, in which he imitated the manner of Francis Hayman, and executed several decorative pieces for ceilings. But his chief employment was designing for the booksellers, the principal part of which drawings were engraved, with great spirit, by Grignion. He understood architecture and perspective, and greatly assisted Mr. Gynn, in the decorations of his architectural drawings, particularly in the section of St. Paul's, and was of service to him in the literary part of his publications. At the establishment of the Royal Academy, Wale was chosen one of the founders, and appointed first professor of perspective to that institution. Upon the death of Mr. Wilson, he was also made librarian, both which places he held till his death, which was on the 6th of February, 1786. We have a few slight etchings of vignettes by him from his own designs.

WALKER, Robert. An English portrait painter, who was contemporary with Vandyck, and improved his style by studying the works of that eminent artist; but he did not attract much notice until the time of the Commonwealth, when he was employed to paint the portrait of Cromwell, and those of the principal personages of the republican party. He drew the Protector more than once. One of those portraits represented him with a gold chain about his neck, to which was appendant a gold medal, with three crowns, the arms of Sweden, and a pearl, sent to him by Christiana, in return for his picture, by Cooper, on which Milton wrote a Latin epigram. This head, by Walker, is in the possession of Lord Mountford, at Horseth, in Cambridgeshire, and was given to the late lord by Mr. Commissary Greaves, who found it in an inn, in that county. Another is at the Earl of Essex's, at Cashiobury. He also painted Cromwell and Lambert together. This was in Lord Bradford's collection. A fourth was purchased for the Grand Duke of Tuscany, whose agent having orders to procure one, and meeting with this in the hands of a female relation of the Protector, offered to purchase it, but being refused, and continuing his solicitation, to put him off, she asked five hundred pounds, and was paid it. Walker had for some time an apartment in Arundel-house, and died a little before the restoration. His own portrait is in the picture gallery at Oxford.

WALKER, Anthony. An English engraver, who flourished about the year 1760. He was instructed in the principles of engraving by John Tinney, an artist of little note. He was for some time chiefly employed in engraving frontispieces and vignettes, from his own designs, for the booksellers, some of which are not destitute of merit, though heavy and dark in the execution. He also engraved several plates for the collection of Mr. Boydell. The following are his best prints:

Curius Dentatus refusing the presents of the Samnites; *after P. da Cortona.*
The Village Lawyer and his Clients; *after Holbein.*
The Angel departing from the House of Tobit; *after Rembrandt.*
A View of the City of Worcester; *after J. B. Chatelain.*
A View of Lord Harrington's Park; *after the same.*

WALKER, William. He was the brother of the artist mentioned in the preceding article, and was also much employed for the collection of Boydell. Among others, we have the following prints by him:

The Family of Sir Balthazar Gerbier; *after Vandyck.*
Diana and Calisto; *after F. Le Moine.*
The Power of Beauty; *after Fil. Lauri.*
Christ appearing to Mary Magdalen; *after P. da Cortona.*
The Young Bird-catchers; *after Netscher.*
The Girl and Chickens; *after Amoroso.*
The Boy and Bird's-nest; *after the same.*
A Flemish Entertainment; *after Van Harp.*
Jacob watering Rachael's Flocks; *after Trevisani.*
Isaac blessing Jacob; *after the same.*
Lions at play; *after Rubens.*

WALRAVEN, Isaac. A Dutch painter, who resided at Amsterdam about the year 1740. According to Basan, he etched several small plates from his own designs.

WANDELAAR, John. A Dutch designer and engraver, born at Amsterdam in 1692. He was instructed in design and engraving by the elder Folkema, and became very eminent in the art. He engraved several portraits and other book ornaments for the publishers, but his best productions were the thirty-four plates he executed for the great anatomical work by Albinus, entitled, *Tabulæ sceleti et musculorum corporis humani.* The drawings were made from the subjects by himself, under the direction of that celebrated anatomist. There is an English translation of this capital work, in which the figures are copied in the same size as the originals, engraved by Grignion, Ravenet, Scotin, and others.

WARNIR, John. This artist was a native of Germany, and flourished about the year 1636. He is chiefly known as a copier of some of the prints by Albert Durer, and other old German masters. His plates are neatly executed, but have all the servility of imitation. He copied the print by Albert Durer, representing St. Jerome seated before a Crucifix, with a city in the back-ground, which is inscribed, *Jh. Warnir, Æ.* 16, 1636, and the following year, when he was seventeen, he copied the Twelve Apostles, after the same master, which he marked *Jh. W., Æ.* 17. He is supposed to have died very young.

WASSEMBERG, John Abel. This painter was born at Groeninguen in 1689. He was the son of an advocate, who, intending him to follow the same profession, gave him the insipient rudiments of a classical education; but finding that his son paid more attention to drawing than to his studies, he yielded to the bent of his inclination, and placed him under the tuition of John van Dieren, an artist of some eminence, with whom he remained until he was twenty-three years of age, when he went to Rotterdam, where he formed an intimacy with Adrian Vander Werf. That distinguished painter aided him with his assistance and advice, and the instruction he received from him enabled him to return to Groeninguen with the reputation of one of the most promising young artists of his time. He gave proof of his talents by painting several saloons and ceilings in the principal mansions of his native city, and was much employed in portraiture, in which he particularly excelled. His celebrity in that branch recommended him to the patronage of the Prince of Orange, whose portrait he painted, with that of the

Princess, and those of the most distinguished personages of the court. He was not less celebrated for his pictures of a cabinet size, representing subjects from sacred history, finished in the polished style of Vander Werf, which were esteemed little inferior to those of that admired painter. He died in 1750, aged 61.

WASSER, Anna. This ingenious lady was a native of Switzerland; she was the daughter of Rudolf Wasser, a member of the council of Zuric, where she was born in 1679. She discovered early marks of a quick and lively genius, and when she was not more than twelve years of age, had acquired a competent acquaintance with the Latin and French languages, and had made considerable progress in the Belles Lettres. She now began to take lessons in design, for which she evinced so decided a disposition, that her father was induced to procure her the instruction of Joseph Werner, of Berne, one of the most eminent artists of Switzerland. By the instruction of so able a master, she made a surprising progress in drawing, and attempted some pictures in oil, which she soon abandoned for miniature, in which she arrived at a perfection little short of that of Werner himself. Her reputation spread throughout all Germany, and there was scarcely a court in the Empire from which she did not receive commissions. The Duke of Wurtemburg, and the Margrave of Baden-Durlach, were among her most distinguished patrons. Her talents were not confined to portraits, she excelled in painting pastoral and rural subjects, which she composed with great ingenuity, and finished with uncommon delicacy. She died in 1713, aged 34.

WASTMAN, C. A. According to Mr. Strutt, this artist resided in Russia about the year 1736, where he engraved several portraits, but in so indifferent a style, that they are not worth specifying.

WATELET, Claude Henry. This distinguished amateur, and writer on art, was born at Paris in 1718. His father was receiver-general of the finances, to which honourable situation he succeded. In his youth he united the study of the arts with that of the Belles Lettres, and having finished his education, he travelled through Germany to Italy, and passed some time at Rome, where he formed an intimacy with M. Pierre, an eminent French artist, with whom he contemplated the most remarkable works of art in that capital. Some time after his return to Paris he published, in 1761, his poem on the *Art of Painting*, embellished with plates, from the designs of M. Pierre, etched by himself, and finished with the graver by Lempereur. He was the principal author of a very laborious and ingenious work, which was published in 1792, after his death, with additions by M. Levesque, entitled, *Dictionnaire des Arts de Peinture, Sculpture, et Gravure*. As an engraver, M. Watelet may be ranked among the most zealous, and the most successful amateurs, who have practised the art. His plates amount to upwards of an hundred, among which are the following:

PORTRAITS AFTER COCHIN.

Claude Henry Watelet; engraved in 1753.
John le Rond d'Alembert, of the French Academy.
P. Joliot de Crebillon, of the French Academy.
J. P. M. Pierre, Painter.
Louis de Silvestre, Painter.

The Count de Vence.
A. B. J. Turgot.

SUBJECTS AFTER VARIOUS MASTERS.

Venus nursing the Loves; *after Rubens.*
A Corps de Garde of Monkeys; *after Teniers.*
A Landscape, with Figures; *after K. du Jardin.*
A large Landscape; *after J. Both.*
A pair of Views of Ruins; *after Panini.*

WATERLOO, Anthony. The place of nativity of this admirable painter and engraver is not precisely ascertained, but he is generally believed to have been born at Utrecht, about the year 1618. It is certain that he resided there the greater part of his life, and the scenery of his pictures is usually taken from the environs of that city. His landscapes are characterised by the most interesting simplicity, sometimes representing the entrance into a forest; a broken road, with a few trunks of trees; a solitary cottage, or a watermill; but these domestic views are treated with so much truth and nature, that they are evidently the unsophisticated transcripts of what he saw. His skies are light and floating, his colouring is chaste and natural, and the foliage of his trees and plants is touched with great spirit, as well as with a marked attention to their different species. The genuine pictures of this charming artist are very rarely to be met with, as much of his time was occupied in engraving, and as he was unfortunately addicted to habits of intemperance, to which he fell a victim in the prime of life. As an engraver, his works have long been the admiration of the intelligent, and continue to be a source of instruction to the artist, and amusement to the collector. His plates, according to the descriptive catalogue of them by Adam Bartsch, amount to one hundred and fifty-five, and consist of various sets of landscapes and views, from his own designs. They are etched with great spirit and facility, in a very masterly style, and are usually retouched with the graver, to harmonize the lights, and invigorate the shadows. He sometimes marked his plates with the initials A. W. *f.* and sometimes with the cipher AW. Of his numerous prints, all of which are picturesque and interesting, the following are particularly esteemed:

A set of six upright Landscapes, among which is his celebrated print of *The Watermill.*
A set of six Landscapes, with subjects from the Fable, representing Alpheus and Arethusa; Apollo and Daphne; Mercury and Argus; Pan and Syrinx; the Parting of Venus and Adonis; and the Death of Adonis.
A set of six Landscapes, with subjects from the Old Testament.

WATMAN, Henry. This artist is mentioned by Professor Christ as an engraver of landscapes, and is said to have marked his prints with an H and a W joined together.

WATSON, Thomas. An eminent English engraver in mezzotinto. He was born in London in 1750, and may be ranked among our ablest artists in that particular branch of engraving, although he died at the premature age of 31, in 1781. Of his numerous prints, the following are among the most esteemed:

PORTRAITS.

Six, of the Windsor Beauties; *after Lely.*
Lord Apsley and his Brother; *after N. Dance.*

Frances, Countess of Jersey; *after Gardner.*
Alderman Sawbridge, in the character of a Roman senator; *after West.*

PORTRAITS AFTER SIR JOSHUA REYNOLDS.

Henry Frederick, Duke of Cumberland.
Lady Bamfylde.
Lady Melbourne.
James Hay, Earl of Errol.
Lady Broughton.
Dr. Newton, Bishop of Bristol.
Warren Hastings.
Mrs. Sheridan, as St. Cecilia.
Georgina, Countess Spencer.
Lady Townshend, and her two Sisters.

SUBJECTS AFTER VARIOUS MASTERS.

Jupiter and Mercury, with Philemon and Baucis; *after Rembrandt.*
The Virgin, with the infant Jesus and St. John; *after Coreggio.*
The Death of Mark Anthony; *after N. Dance.*

WATSON, James. This artist was of the same family with the engraver mentioned in the preceding article, and distinguished himself not less than his relative as a scraper in mezzotinto. We have by him a great number of interesting plates, among which are several from the portraits of Sir Joshua Reynolds, which are particularly deserving of notice. Among his most admired prints are the following:

PORTRAITS AFTER SIR JOSHUA REYNOLDS.

Anne, Duchess of Cumberland.
Elizabeth, Duchess of Buccleugh, with her daughter.
The Duchess of Manchester, with her son, as Diana and Cupid.
The Countess of Carlisle.
Sir Jeffery Amherst, Commander-in-chief in America.
Jemima, Countess Cornwallis.
Robert Drummond, Archbishop of York.
Barbara, Countess of Coventry.
Sir John Cust, Speaker of the House of Commons.
John, Marquis of Granby.
John Hely Hutchinson, Secretary of State in Ireland.
Doctor Samuel Johnson.
Lord and Lady Pembroke, with their Son.
Vice-Admiral Sir George Bridges Rodney.
Lady Scarsdale, with her son.
Isabella, Countess of Sefton.
Frances, Marchioness of Tavistock.
Miss Price.
Henry Woodward, Comedian.
Mrs. Abington, as Thalia.

PORTRAITS AFTER VARIOUS MASTERS.

Paul Pontius, Engraver; *after Vandyck.*
Doctor Busby; *after Riley.*
Charles, Duke of Richmond; *after Romney.*
The Duchess of Leinster; *after the same.*
John, Duke of Argyle; *after Gainsborough.*
Miss Lascelles, with a Greyhound; *after Cotes.*

SUBJECTS AFTER VARIOUS MASTERS.

A Madonna; *after Reynolds.*
The Children in the Wood; *after the same.*
Rubens and his Family; *after J. Jordaens.*

WATTEAU, ANTHONY. This eminent painter was born at Valenciennes in 1684. His parents were in indigent circumstances, and were unable to cultivate his genius as it deserved. He was, however, placed with an obscure artist in his native city, with whom he remained, until he discovered the incapacity of his preceptor to render him further assistance. In 1702 he connected himself with a scene-painter, who was on his way to Paris, and, on his arrival in that city, for some time assisted his associate in painting theatrical decorations for the Opera-house. This resource was not of long duration; his companion having accomplished his commission quitted Paris, and Watteau was left in a situation of embarrassment and obscurity, which rendered it difficult for him to subsist. In this state of destitution he became acquainted with Claude Gillot, an artist who had acquired some celebrity as a painter of grotesques, and subjects from the Fable; a similarity of style, and in their disposition, increased the esteem Gillot had conceived of his talents; he received him into his house, instructed him in all he knew, and it was not long before Watteau surpassed his master. He further improved his style, by studying the splendid works of Rubens, in the Luxembourg Gallery, and acquired an admirable system of colouring, in which he may be said to have excelled every painter of his country. His success as a colourist induced him to turn his thoughts to historic painting, and, with that intention, he was assiduous in designing from the model, and even obtained the first prize at the Academy, for a subject of history. Fortunately for his fame, he did not persist in that career, in which, it is probable, he must have contented himself with a rank in the herd of mediocrity; he discovered a new path to celebrity; he painted balls, masquerades, galant and pastoral subjects, in a style which has given rise to an host of imitators, without producing a rival. His figures are designed with finesse, and have the suppleness and ease of nature. His colouring fresh and splendid, is equally admired in the tenderness of his carnations, the brilliancy of his habiliments, and in the verdure of his landscapes. The national taste of his country prevails, however, in his most esteemed productions; and Lord Orford justly observes, that "he painted imaginary nymphs and swains, and described a kind of impossible pastoral, a rural life, led by those opposites of rural simplicity, people of rank and fashion. Watteau's shepherdesses, nay his very sheep, are coquettes, yet he avoided the glare and *clinquant* of his countrymen, and though he fell short of the dignified grace of the Italians, there is an easy air in his figures, and that more familiar species of the graceful, which we call genteel. His nymphs are as much below the

forbidding majesty of goddesses, as they are above the hoyden awkwardness of country girls. In his halts and marches of cavalry, the careless slouch of his soldiers still retain the air of a nation that aspires to be agreeable as well as victorious."

Watteau visited England in the reign of George I., but the indifferent state of his health did not permit him to remain here longer than a year. He returned to France, where he died in 1721, aged 37. This ingenious artist etched a few plates in a slight, spirited style, among which are the following:

A set of twelve plates of Habits a-là-mode.
Soldiers fatigued with their March.

WAUMANS, CONRADE. A Flemish engraver, born at Antwerp about the year 1630. He was a pupil of Peter Bailliu, whose style he imitated, and his plates are little inferior to those of his instructor. His drawing is not more correct than that of his master. We have by him several portraits and historical subjects, after the painters of his country, of which the following are the most worthy of notice:

PORTRAITS.

Frederick Henry, Prince of Orange; *after Vandyck.*
Emilia de Solms, Princess of Orange; *after the same.*
Don Antonio de Zuniga; *after the same.*
John Both, Landscape-painter; *after Willaerts*
Herman Zachtleven, Painter; *after a picture by himself.*
David Bailli, Painter; *the same.*
Cornelius Jansen, Painter; *the same.*

SUBJECTS AFTER VARIOUS MASTERS.

The Descent from the Cross; *after Rubens.*
The Assumption of the Virgin; *after the same.*
The Virgin and infant Jesus; *after Vandyck.*
Mars and Venus; *after the same.*

WEBBER, JOHN. This artist was born in London in 1752. His father, who was a sculptor, was a native of Berne, in Switzerland, and sent his son to Paris when he was young, where he received part of his instruction as an artist; and on his return to London frequented the Royal Academy. Having acquired considerable reputation as a designer of landscape, he was appointed draughtsman to accompany Captain Cook, in the last voyage he made to the South Seas, for the purpose of designing whatever was remarkable in the different countries they might explore. From this voyage he returned in 1780, when he was employed by the Lords of the Admiralty to superintend the engraving of the prints executed from the drawings which he had made. When this work was concluded, he published, on his own account, a set of views of the principal places he had visited. They were etched and aquatinted by himself, afterwards coloured, and produced a very pleasing effect. He then devoted his attention to landscape painting. His pictures produce a pleasing effect, and are carefully finished, though perhaps with too much attention to the minutiæ, and occasionally somewhat gaudy in the colouring.

Mr. Webber was elected an associate in 1785, and Royal Academician in 1791. He died in 1793, aged 41.

WEBBERS, J. A Dutch engraver, who flourished about the year 1656. He engraved several views of the churches and public buildings at Amsterdam, which were published in 1656, with a description in Dutch and French. They are very indifferently executed.

WEELING, Anselm. This artist was born at Bois le Duc in 1675. His father was an officer in the service of the States General, and intended him for the profession of arms, but he yielded to the decided disposition his son discovered for the art, and placed him under the care of an obscure painter, named Delang, from whom he learned the rudiments of design. Finding that he could profit but little by the instruction of such a preceptor, he left Bois le Duc and went to Middleburg, where he became acquainted with Jacob Bart, who possessed a collection of the works of the most eminent masters of the Dutch school, who permitted him, for two years, to study and copy the pictures of the most celebrated painters. He was particularly attached to the productions of Godfrey Schalcken and Adrian Vanderwerf, whose style he followed with great success. His most esteemed pictures are those he painted in imitation of the former of those artists, representing subjects by candle-light, some of which have been mistaken for the works of Schalcken. He was a competent master of the principles of light and shadow, his colouring is rich and glowing, and his design is tolerably correct. In the latter part of his life he is said to have become a slave to intemperance and debauchery, and his earlier performances are infinitely superior to those of a later date. He died in 1749, aged 74.

WEENINX, John Baptist. This painter was born at Amsterdam in 1621. He was the son of John Weeninx, an architect of considerable celebrity, who dying when he was very young, he was placed by his mother with a bookseller, with the intention of bringing him up to that business; but such was his inclination for drawing, that he was permitted to follow the bent of his genius, and he first became a scholar of John Micker, a painter little known; but he afterwards had the advantage of being instructed by Abraham Bloemaert. Under so able a master, his progress was uncommon, and in a short time he surprised his preceptor, by the facility and precision with which he designed the principal buildings, castles, and ruins, in the vicinity of Amsterdam. He drew with equal spirit and accuracy all kinds of animals and huntings, and the applauses he received, encouraged him to attempt the same subjects in oil. On leaving the school of Bloemaert, he passed two years under Nicholas Moojaert, to whose style he was much attached. When he was eighteen years of age he found himself sufficiently grounded in the art to dispense with further assistance, and he painted several pictures which were favourably received by the public. This flattering encouragement only served to render him more desirous of improvement, and he formed the project of visiting Italy. On his arrival at Rome he was particularly struck with the magnificence of every object by which he was surrounded; but, above all, by the sublime monuments of ancient grandeur, which remain in the architectural ruins in the environs of that capital. His talents recommended him to the notice of many of the principal personages at Rome. The Cardinal Pamphili was amongst his most distinguished protectors, who not only favoured him with many commissions, but settled on him a pension, besides the remuneration he received for his pictures. That prelate was desirous of retaining Weeninx at Rome, but the solicitations of his family, and his desire of exhibiting the ability which had gained him such celebrity in Italy, to the notice of his

countrymen, induced him to return to Holland, after an absence of four years. The curiosity of his fellow citizens produced him extensive employment, and he had acquired the reputation of one of the most distinguished artists of his country, when he died, in the vigour of his life, in 1660, aged 39.

It is difficult to form an idea of the various and extensive powers of this artist; he painted history, portraits, landscapes, sea-ports, animals, and dead game; and in all these different branches acquired the reputation of uncommon ability; but his particular excellence was in painting Italian sea-ports, enriched with noble architecture, and decorated with figures representing embarkations, or the activity of commercial industry. In these subjects he has perhaps only been surpassed by Nicholas Berghem, who he has the credit of ranking among his numerous disciples.

WEENINX, John. He was the son of the artist mentioned in the preceding article, born at Amsterdam in 1644, and was instructed in the art by his father until he was sixteen years of age, when he had the misfortune of being deprived of the assistance of that eminent artist, by his premature death. He had, however, made sufficient progress in the art to prosecute his studies without further assistance, and he found that the best system to follow was an attentive observance of nature. Though less univeral than his father, he painted with great reputation landscapes, animals, flowers, and fruit. But he particularly excelled in the representation of dead game and huntings, in which he may be said to have surpassed every artist of his country. His celebrity in that branch of the art induced the Elector, John William, to invite him to his court, and many of his most considerable works are in the gallery at Dusseldorp, and in the chateau of Bensberg, a hunting seat of the Elector Palatine, which he decorated with a series of hunting pieces of the Boar and Stag, in which the animals are designed and painted with a correctness and spirit, which cannot be too much admired. His landscapes are very inferior to those of his father, and it is evident that he considered them as merely accessories to his principal subject. In his large pictures, his compositions are ingenious and picturesque, his touch is bold and animated, his colouring clear and brilliant, and he always exhibits a perfect acquaintance with the principles of the chiar-oscuro. His works of a cabinet size are exquisitely finished, without impoverishing the spirit of his touch, or diminishing the breadth of his light and shadow. His works are deservedly held in the highest estimation, and are placed in the choicest collections. He died in 1719, aged 75.

WEERDT, Adrian de. According to Descamps, this painter was born at Brussels in 1510, and studied at Antwerp, under Christian Queburgh, a landscape painter little known. He afterwards visited Italy, where he passed some years, and applied himself particularly to study the works of Parmigiano. On his return to Flanders, he executed several pictures in the graceful style of that distinguished master, particularly a series of the Life of the Virgin, by which he had acquired great reputation, when the troubles of the Low Countries obliged him to quit Brussels, in 1566, and take refuge at Cologne, where he died soon afterwards.

WEERT, J. de. This artist, who flourished about the year 1605, was probably a native of the Low Countries, though he chiefly resided at Paris. He was principally employed by the booksellers, and engraved several frontispieces and other book ornaments in a neat, though tasteless style. They are executed entirely with the graver, and his draw-

ing is heavy and incorrect. We have also by him a set of prints from his own designs, representing the Life and Passion of Christ, published by John Le Clerc, with French verses to each print.

WEESOP. In the Anecdotes of Painting in England, this artist is said to have arrived here in 1641, a little before the death of Vandyck, of whose manner he was so successful an imitator, that several of his pictures have passed for those of that master. He left England in 1649, saying, "he would never live in a country where they cut off their King's head, and were not ashamed of the action." The noble author observes, that it had been more sensible in an artist to say, he would not stay where they cut off the head of a king who rewarded painters, and defaced and sold his collection.

WEIGEL, John. This artist was a native of Germany, and is said to have been an engraver on wood. He is mentioned by Mr. Strutt, but his works are not specified.

WEIGEL, Christopher. A German engraver, who flourished about the year 1690. He engraved a set of prints of subjects taken from the Old and New Testaments. Each plate contains four prints, and the number of the plates amount to one hundred for the Old Testament, and one hundred and ten for the New. The title of this collection is *Sacra Scriptura loquens in imaginibus, &c.* They appear to be all engraved by himself, and from his own designs. According to M. Heineken this artist also engraved in mezzotinto.

WEIROTTER, Francis Edmund. This ingenious artist was born at Inspruck in 1730. After learning the rudiments of design in his native city, he went to Paris, where he became a pupil of J. G. Wille, and became an able designer of landscapes. He afterwards travelled to Italy, where he remained some time, and returned to Paris with a copious collection of drawings from the most picturesque views of that delightful country. In 1767 he was invited to the court of Vienna, where he was appointed Professor of the Academy of design.

We have a great number of charming etchings by this artist, which are executed in a free, spirited style. They consist of landscapes, views of ruins, bridges, churches, cottages, &c. and are formed into sets, and numbered. The following are among the most esteemed of his numerous prints:

A set of twelve Views in Normandy, with a Dedication.
Twelve Views in Italy; dedicated to the Prince of Kaunitz.
A set of twelve Views in Italy; dedicated to the Prince of Staremberg.
Twelve Views in Italy; dedicated to the Duke Albert of Saxe-Teschen.
A set of twelve Views in Italy; dedicated to the Archduchess of Austria.

WEISBROD, Charles. A modern German engraver, born at Hamburgh in 1754. He was a pupil of J. G. Wille at Paris, and has engraved a great number of plates of landscapes, in a neat, clear style. He executed several of the plates for the cabinets of Poullain, Choiseul, and Praslin. We have also some prints by him after Pynaker, A. Vande Velde, Ruysdael, and other masters.

WEISHUN, Samuel. A German engraver, who resided at Dresden about the year 1630. He engraved a considerable number of portraits, which are executed with the graver in a neat, but formal style. Among them is a head inscribed *Daniel Senuestus, Wittenb. Profess.* 1627. According to Professor Christ, he engraved a set of portraits of the Princes of Saxony, which he sometimes marked with the initials S. W. and sometimes with those letters joined together.

WEISSE, Gotthelf William. This artist was born at Dresden about the year 1750, and was instructed in engraving by Guiseppe Canale. He had given proof of considerable ability, when he was invited to the court of Hesse Cassel, where the Landgrave appointed him his principal engraver. Among others, we have the following prints by him:

PORTRAITS.

The Landgrave of Hesse-Cassel; *after Graff.*
The Landgravine of Hesse-Cassel; *after Tischbein.*

SUBJECTS AFTER VARIOUS MASTERS.

Apollo playing on the Lyre; *after Tischbein.*
A Landscape, with a Waterfall; *after Everdingen.*
A Landscape, moonlight; *after Dietricy.*

WELBRONNER, Nicholas. Mr. Strutt attributes to this artist the engravings on copper, marked with an N and a W, and dated from 1530 to 1536, representing ornamental foliage and small figures, in imitation of Sebald Beham, among which are the following:

A figure of Adam; a small upright plate; dated 1534.
Eve, with the Serpent; the companion.
A small frieze, representing Children fighting. 1533.

WENCESLAUS, of Olmutz. The name of this old German engraver is inscribed on a copy of a print, representing the Death of the Virgin, originally engraved by Martin Schoen. The name is written at length, with the date 1481. This circumstance, together with a resemblance in the style, though inferior, has given rise to a conjecture that he was a disciple of Martin Schoen. We have, however, some other plates by the same artist, in which he has attempted to imitate the style of Israel van Mecheln; and it has been asserted by Mr. Strutt, that the ancient German engravings marked with a W only, which have usually been attributed to Michael Wolgemut, are evidently the productions of the same artist, and are copied from the works of Martin Schoen and Israel van Mecheln. He mentions the following as such, which are marked with the W only.

COPIES FROM THE PRINTS OF MARTIN SCHOEN.

The Annunciation, with a Flower-pot in the front, the Deity appears above.
A Gentleman and Lady walking, Death appears behind a tree in the back-ground.
The Last Supper.
The Crucifixion of St. Andrew.
A set of small upright prints representing the Life and Passion of Christ.

COPIES FROM THOSE OF ISRAEL VAN MECHELN.

Four naked Women, with a Globe hanging from the ceiling; dated 1494. Albert Durer has engraved this subject so exactly, that it appears that he had rather taken his copy from that of Wenceslaus than from the original.

An old Man leading a little Boy, with a Woman having a Girl on her back, following him.

A Lover entertaining his Mistress.

WENG, J. G. The name of this artist is affixed to a print representing Minerva visiting the Muses. It is etched in the manner of Le Hooghe, in a neat style. It is dated 1630, and appears to have been the work of a painter.

WENGH, ———. Mr. Strutt mentions a print with this name affixed to it, dated 1509, representing a male and female figure almost naked. Over the head of the man, who is attended by a dog, is written PARIS, and over the woman EGENOE, probably by mistake for Oenone, the nymph of Mount Ida, whom Paris forsook for Helen. The print, he observes, has nothing, but its scarcity, to recommend it, and appears to be the work of a German, imitating the style of the early Italian engravers.

WERDLER, ———. This artist engraved a portrait of Charles, Lord Cathcart, in armour.

WERDMULLER, RUDOLF. This artist was born at Zuric, in Switzerland, in 1639, and was a disciple of Conrad Meyer. He had given promise of uncommon ability as a painter of history and portraits, when he was unfortunately drowned, in 1668, in the twenty-ninth year of his age.

WERENFELS, RUDOLF. According to Fuessli, this artist was born at Basle, in Switzerland, in 1629. He received his first instruction in the art at Amsterdam, but he afterwards travelled to Italy, where he studied some time. He chiefly distinguished himself in portraiture, and was much employed at several of the courts of Germany. His portraits are frequently accompanied with appropriate accessories, which were ingeniously composed, but his colouring was cold and feeble. He died in 1673, aged 44.

WERF, ADRIAN VANDER. This admired painter was born at Kralinguer Ambacht, near Rotterdam, in 1659. Having discovered an early disposition for the art, he was placed under the care of Cornelius Picolett, a portrait painter of no great ability, under whom he remained two years, when he became a scholar of Eglon Vander Neer. He had made considerable progress under that painter, when a picture by Francis Mieris was brought to his master to be copied. Vander Neer thinking that none of his disciples were so capable of succeeding in so delicate an undertaking as Vander Werf, intrusted him with the commission, which he executed in so perfect a manner, that it deceived the most intelligent judges. When he was eighteen years of age he left the school of Vander Neer, and established himself at Rotterdam, where he met with the most flattering encouragement. He became intimately acquainted with M. Flink, who possessed an extensive collection of drawings, by the best Italian masters, to which he had at all times access, and it was from these models, and by drawing after the best casts from the

antique, that he formed a more correct and elevated taste of design than any painter of his country.

In 1696 the Elector Palatine visited Holland, and, in passing through Rotterdam, was particularly struck with the works of Vander Werf. He commissioned him to paint a picture of the Judgment of Solomon, and his own portrait, which he intended to send to the Grand Duke of Tuscany, to be placed among those of the most distinguished painters in the Florentine Gallery, and invited him to bring the two pictures, when finished, to Dusseldorp. The following year he undertook the journey, and delivered his pictures, which were greatly admired by the Elector and all his court. That Prince was desirous of his remaining in his service at Dusseldorp, but Vander Werf excused himself, urging the necessity he was under of returning to his family and friends at Rotterdam. He engaged to devote six months in the year to the service of the Elector, for which he received a liberal pension. He continued to be employed by that prince until the death of the Elector, in 1717; and several of his most capital pictures are in the gallery at Dusseldorp. Ten of his pictures were purchased by Sir Gregory Page, a few years before the death of Vander Werf, which happened in 1722, at the age of 63.

No painter has carried finishing to so high a pitch as Vander Werf, yet his pictures produce a less pleasing effect than those of Gerard Douw and Francis Mieris. Sir Joshua Reynolds gives the following critique on the pictures in the Dusseldorp Gallery. "The most distinguished pictures in this room are the Vander Werfs, which are twenty-four in number. Three of them are as large as life; a Magdalen, whole length, and two portraits. The Magdalen was painted as a companion to the St. John of Raffaelle, but it was not thought, even by his friends and admirers, that he had succeeded; however, he has certainly spared no pains; it is as smooth and as highly finished, as his small pictures, but his defects are here magnified, and consequently more apparent. His pictures, whether great or small, certainly afford but little pleasure. Of their want of effect it is worth a painter's while to inquire the cause. One of the principal causes appears to me, his having entertained an opinion that the light of a picture ought to be thrown solely on the figures, and little or none on the ground or sky. This gives great coldness to the effect, and is so contrary to nature and the practice of those painters with whose works he was surrounded, that we cannot help wondering how he fell into this mistake.

"His naked figures appear to be of a much harder substance than flesh, though his outline is far from cutting, or the light not united with the shade, which are the most common causes of hardness; but it appears to me that in the present instance the hardness of manner proceeds from the softness and union being too general; the light being every where equally lost in the ground or its shadow.

"In describing Vander Werf's manner, were I to say that all the parts every where melt into each other, it might naturally be supposed that the effect would be a high degree of softness; but it is notoriously the contrary, and I think for the reason that has been given; his flesh has the appearance of ivory or plaster, or some other hard substance. What contributes likewise to give this hardness, is a want of transparency in his colouring, from his admitting little or no reflexions of light. He had also the defect which is frequently found in Rembrandt, that of making his light only a single spot. However, to do him justice, his figures and his heads are generally well drawn, and his drapery is excellent; perhaps there are in his pictures as perfect examples of drapery as are to be found in any other painter's works whatever."

WERF, Peter Vander. He was the younger brother of Adrian Vander Werf, born near Rotterdam in 1665, and was instructed in the art by his brother. He for some time confined himself to copying the works of Adrian; but he afterwards painted pictures of his own composition, some of which were retouched by his brother. Though he occasionally painted history, his pictures more frequently represent domestic subjects and small portraits, in which he was much employed. One of his principal productions is a picture in the hotel of the East India Company, representing the portraits of the Directors at that time. Without equalling his brother in the extreme polish of his finishing, the pictures of Peter Vander Werf are very highly wrought up, and have sometimes been mistaken for the works of Adrian. He died in 1718, aged 53.

WERNER, Joseph. This artist was born at Berne, in Switzerland, in 1637. He was the son of a painter of little celebrity, by whom he was instructed in the first rudiments of the art; but he afterwards was sent to Frankfort, where he became a scholar of Matthew Merian the younger. Aided by the instruction of that able master, his progress was so unusual, that it even surprised his preceptor, who, desirous of procuring for so promising a talent the best means of improvement, recommended him to travel to Italy, and introduced his pupil to the patronage of M. Muller, an amateur of fortune and taste, who was going to Rome, by whom he was invited to accompany him in his journey. So advantageous an offer was particularly agreeable to our young artist, who, by his amiable manners and ingenuous conversation, conciliated the favour and esteem of his protector.

During his residence at Rome, Werner was indefatigable in designing from every object which could conduce to his advancement. He for some time painted in oil and in fresco, but his predilection for high finishing induced him to prefer miniature, which he carried to a perfection which has perhaps never been surpassed. His historical subjects are ingeniously composed, and designed with a correctness and taste very unusual in that confined branch of the art. His colouring is clear and forcible, and his heads have a fine expression. He was also much employed in portraiture, in which he particularly excelled. In returning from Italy he passed through France, where his talents recommended him to the notice of Louis XIV. He was invited to Versailles, where he painted the portrait of the King, and those of several of the principal personages of the court; and was also much employed in historical and emblematical subjects, which were so much admired, that the most flattering proposals were made to him to induce him to establish himself in France, but he had already accepted an invitation he had received from the court of Inspruck, where he painted the portrait of the Archduchess, and was recompensed with a liberal remuneration, and presented with a gold medal and chain. In 1696, Frederick, Elector of Brandenburg, and first King of Prussia, appointed him director of the Academy at Berlin, with a liberal salary. He died in 1710, aged 73.

WESEL, Telman van. This artist was probably a native of Germany. It appears, by an inscription on one of his plates, that he was a goldsmith as well as an engraver. His prints are chiefly copies from the works of Albert Durer, and other German masters, and are very indifferently executed. Among others are the following:

Adam and Eve; after the print by *Albert Durer*. Upon the tablet, on which the name of A. Durer appears in the original plate, is inscribed, Telman van Wesel, Goldsmit.

Several Soldiers conversing; *after the same;* marked T. M. W.
St. Christopher; after one of the old German masters; marked T. W.

WESTERHOUT, Arnold van. A Flemish engraver, born at Antwerp in 1666. After having received some instruction in design and engraving in his native city he went to Italy, and established himself at Rome, where he engraved several plates from his own designs, and after the works of the Italian painters. His style of engraving resembles that of his countryman, Robert van Audenaerde. We have several portraits and historical subjects by him, executed with the graver, in a neat, clear style, but without producing a powerful effect. Among others are the following:

PORTRAITS.

Cardinal Giacomo Antonio Moriga; *after L. David.*
Prince Rospoli; *after Ant. David.*
Michele Angelo Tamburini, General of the Jesuits; *after Ant. Odati.*

SUBJECTS AFTER VARIOUS MASTERS.

A Female Figure, with an Unicorn; *after An. Caracci.*
The Descent from the Cross; *after Dan. di Volterra.*
St. Paul preaching at Athens; *after Gio. Bat. Lenardi.*
The Muses protecting the Monuments of Art from the Destruction of Time; *after the same.*

WET, P. F. This artist etched some plates of ornamental foliage for goldsmiths and jewellers. They are executed in a slight style.

WEYDE, Roger Vander. In a note to this article, in Mr. Pilkington's Dictionary of Painters, M. Descamps is accused of inaccuracy, for having mentioned this painter as a different artist from Roger of Bruges; and it is attempted, in a very unsatisfactory manner, to prove that they were "one and the same person." The accusation is proved to be totally groundless, by the original authority of Karel van Mander, the most authentic biographer of the Flemish artists of that early period, who distinctly states them to be two different artists. Roger of Bruges was a native of that city, and a disciple of John van Eyck, consequently a much older artist than Vander Weyde, as will be seen by reference to that article.

Roger Vander Weyde was born at Brussels about the year 1480. It is not known by whom he was instructed, but he is mentioned by Van Mander in very favourable terms, and as one of the first painters of his country who introduced a graceful style of designing, and a characteristic expression in his heads. Among his principal works were four pictures in the council-chamber of the Town-house at Brussels, representing subjects connected with the administration of justice. He painted a picture of the taking down from the Cross, for the church of St. Gertrude, at Louvaine, which was greatly admired. It was afterwards sent to the King of Spain, and a copy of it, by Michael Coxcis, was put in its place. He died in 1529, aged about 49.

WEYDMANS, N. This artist is mentioned by Mr. Strutt as the engraver of a small print representing a country surgeon performing an operation on the forehead of a woman. She is supported by a man, who stands behind her. It is executed in a slight,

scratchy style, so as to resemble an etching. It is from a design of his own, and appears to be the production of a painter, though very indifferently engraved.

WEYER, Nicholas. Professor Christ attributes to this artist the engravings marked and dated thus, N. 1567 W. He has not, however, specified any of the subjects.

WEYER, Hans, or John. This artist, who flourished about the year 1610, was a native of Cobourg, and a painter. According to Professor Christ, he engraved several plates in an excellent style, which are marked with the letters H. E. W. and dated 1610, and 1612.

WEYER, Gabriel. A German painter and engraver, who resided at Nuremberg about the year 1610, where he painted several pictures, and made many designs for the engravers. He also executed several wooden cuts in a spirited style, which are marked with a monogram composed of a G. and W. thus, GW.

WEYERMANS, James Campo. This artist was born at Amsterdam in 1679, and was a scholar of Ferdinand van Kessell. He painted flowers, fruit, and still-life, but his productions are not above mediocrity. He published the Lives of the Dutch Painters, in three volumes, which is a compilation from Houbraken, disfigured by gross falsehoods and absurdities. He died in 1747, aged 68.

WEYNERS, Johanssen. A German engraver, who flourished about the year 1611. According to Professor Christ, he marked his plates with a bunch of grapes, which in German bears some allusion to his name. He engraved some plates from the designs of *Christopher Schwaartz.*

WHEATLEY, Francis. Mr. Wheatley was born in London in 1747, and received his first instruction as an artist in Shipley's drawing school. When young, he obtained several premiums from the Society for the Encouragement of Arts. By the strength of his natural abilities he acquired a considerable portion of talent as a painter, and, having formed a friendship with Mr. Mortimer, he increased his knowledge in the art, and assisted that gentleman in painting the ceiling at Brocket-hall, the seat of Lord Viscount Melbourne. He had formerly been employed in the decorations at Vauxhall. His inclination appeared to lead him equally to figures and landscapes, but, in the early part of his life, he met with considerable employment in painting small whole-length portraits, which induced him for some time to make that his particular pursuit. After practising some years in London, he visited Ireland, and was much employed in Dublin, where he painted a large picture, representing the Irish House of Commons, in which he introduced the portraits of the most remarkable political characters, and it gained him great reputation. On his return to London, he painted a picture of the Riots, which took place in 1780, from which Mr. Heath engraved an excellent print for Boydell. He now became a very popular painter of rural and domestic subjects, for which he had a peculiar talent, and his productions of that description were greatly admired. When Boydell projected his great undertaking of the illustration of Shakspeare, with prints engraved from pictures painted by the most eminent English artists, he was engaged to contribute his talents to the accomplishment of that splendid work, for which he painted twelve pictures, by which his merit, as a composer and a colourist, may be best estimated.

Mr. Wheatley was elected an Associate of the Royal Academy in 1790, and Royal Academician in 1791. He was for several years afflicted with long and severe paroxysms of the gout, and died in 1801, aged 54.

WHITE, Robert. This artist was born in London in 1645, and was a pupil of David Loggan, for whom he designed and engraved several architectural views. He was much employed in drawing portraits with black-lead, upon vellum, in which he excelled, and has engraved plates from several of them. The heads of Sir Godfrey Kneller and his brother, in Sandrart's Lives of the Painters, were engraved from drawings by White, whose portrait Sir Godfrey painted in return. In 1674 he engraved the first Oxford Almanack, and the title plate to the History and Antiquities to that university.

Few artists have exceeded Robert White in the multiplicity of English portraits he has left us. They are frequently disfigured by large, tasteless borders, by no means ornamental. Most of his plates are executed with the graver. He scraped a few heads in mezzotinto, but they are very inferior to his other prints. He died at his house in Bloomsbury in 1704, aged 59. Of his numerous portraits, the following are among the most esteemed:

James I.; *after C. Jansen.*
George, Earl of Cumberland, habited for a tournament; fine.
Charles I.; *after Vandyck.*
Another of Charles I.; *after Van Vorst.*
Prince Rupert; *after Kneller.*
Charles II.; *after the same.* 1679.
Another of Charles II. whole length, in the robes of the garter.
James II. under a canopy, with Archbishop Sancroft and the Chancellor Jefferies.
James II. when Duke of York, in the robes of the garter.
Maria Beatrix of Este, his consort; *after Kneller.* 1686.
Henry, Duke of Gloucester.
Lady Mary Joliffe; scarce.
Heneage, Earl of Nottingham.
Thomas, Duke of Leeds.
Sir Edward Ward, Chief Baron. 1702.
Sir George Treby, Chief Justice of the Common Pleas. 1694.
Samuel Pepys, Secretary to the Admiralty; *after Kneller.*
George, Earl of Melvil; *after Sir John Medina.*
James, Earl of Perth; *after Kneller.*
Another Portrait of the same; *after Riley;* fine.
Bishop Burnet; *after Mrs. Beale.*
Sir Alexander Temple.
Lady Susanna Temple.
Lady Anne Clifford.
Thomas Flatman; *after Hayls.*
Sir John Fenwick; *after Wissing.*
The Seven Bishops; seven small ovals in one plate.
The Five Bishops who suffered martyrdom; five ovals in one plate.

WHITE, George. He was the son of the preceding artist, and flourished about the year 1720. He was instructed by his father in the principles of designing and engraving,

and is said to have occasionally painted both in oil and in miniature. After the death of his father he finished the plates left imperfect by him, and also engraved some portraits in the same style, which are executed in a neat clear manner, particularly those of the Duke of Ormond and Lord Clarendon, prefixed to the *Rebellion in Ireland.* But his best prints are in mezzotinto, in which he frequently etched the outline before the ground was laid upon the plate, which sometimes adds to the firmness of the effect. The year of his death is not known, but he worked as late as 1731, as appears from the date of his portrait of Bishop Weston. The following are his most esteemed works:

PORTRAITS IN MEZZOTINTO.

Sir Richard Blackmore, M. D.; *after J. Vander Bank.*
Sylvester Petyt, Principal of Bernard's Inn; fine.
Nicholas Sanderson, Professor of Mathematics, of Cambridge.
John Baptist Monnoyer, Painter; *after Kneller.*
John Dryden; *after the same.*
Alexander Pope; *after the same.*
Thomas Bradbury; *after Gibson.*
George Hooper, Bishop of St. Asaph; *after Hill.*
Colonel Blood, who stole the crown.
William Dobson, Painter; *from a picture by himself.*

PORTRAITS IN THE STYLE OF HIS FATHER.

James Gardiner, Bishop of Lincoln; *after Dahl.*
Charles II., King of Spain; begun by Robert White and finished by George White, whose name is affixed.
The Duke of Ormond.
Lord Clarendon.

WHITE, Thomas. This artist was a native of London, and flourished about the year 1760. He was for some time employed by Mr. Ryland to assist him in the back-grounds of his plates, and afterwards engraved the greater part of the architectural prints for the continuation of the *Vitruvius Britannicus,* by Wolf and Gandon. His name is also affixed to a print of a landscape, *after Breughel.* The plate was etched by T. Saunders, and White was assisted by Ryland in the finishing of it. He died in London about the year 1776.

WHITE, Charles. He was born in London in 1751, and was a pupil of Pranker. On leaving that master he quitted the manner of stroke engraving, and worked chiefly, if not entirely, in the chalk style. He was for some time engaged on trifling subjects from designs by ladies, but in the latter part of his life he was employed in works of more importance, which he unfortunately did not live to see completed. He died of a fever in 1785, in the thirty-fourth year of his age.

WIBERT, ———. See Vuybert.

WICHMAN, J. A German engraver, who flourished about the year 1683. His name is affixed to a large print, representing the *Besieging and taking of Stadtwien by the Troops of the Emperor of Germany.* The portraits of the German and Turkish generals are re-

presented at the top, and those of the Emperor of Germany and the Grand Sultan at the bottom. It is a coarse, slight etching, very indifferently executed.

WICKSTEAD, Philip. This artist was a native of London, and was a disciple of Mr. Zoffani. He distinguished himself chiefly by painting small whole-length portraits. He studied some time at Rome, where he became acquainted with Mr. William Beckford, and accompanied that gentleman to Jamaica. He practised there some time as a painter, but afterwards became a planter, in which undertaking he was not successful. This disappointment brought on a depression of spirits, for which he sought relief in intemperance, which hastened his death, about the year 1790.

WIDEMAN, Elias. This artist was a native of Germany, and resided at Augsbourg, about the year 1648. He was chiefly employed by the booksellers, for whom he engraved a great number of portraits, frontispieces, and other book-plates, from his own designs. They are executed in a stiff, formal style. His most considerable work is a set of plates of illustrious personages, published at Augsbourg in 1648, entitled, *Comitium Gloriæ centum qua Sanguine qua Virtute illustrium Heroum Iconibus instructum, &c. E. Wideman, del. et sculp.*

WIDITZ, ———. Professor Christ mentions this ancient engraver on the authority of Bernard Jobin. He does not specify any of his prints, but he is said to have been a native of Strasburg.

WIELANT, or Willant. The name of this engraver is affixed to some portraits, among which are the following:

John Colerus, *after Bodecker.*
John Claubergius.

WIENBROUCK, M. V. The name of this artist is affixed to some slight, incorrect etchings, executed in the style of a painter, among which is one representing an old man seated, to whom a youth is relating a message.

WIERENGEN, Cornelius. This artist was born at Haerlem about the year 1600. He excelled in painting sea-pieces and storms, which he represented with great truth and precision. We have several etchings by this painter, representing landscapes and sea views, which are executed in a neat, spirited style.

WIERIX, or Wierx, or Wierinx, John. An eminent Dutch designer and engraver, born at Amsterdam in 1550. It is not known by whom he was instructed, but he appears to have formed his style by an attentive study of the works of Albert Durer, and has copied several of the prints of that master with a precision bordering on servility. Though he engraved several plates from his own designs, he appears to have possessed little genius for invention. His plates are executed with the graver, in a very neat, finished style, and his drawing is usually correct. The prints of this artist are held in considerable estimation by the curious collector. The following are among his best works:

PORTRAITS.

Rodolphus II., Emperor of Germany.
Philip William, Prince of Orange.
Eleanora de Bourbon, Princess of Orange.
James I., King of England, and his Queen; scarce.
Philip II., King of Spain.
Catherine de Medicis, Queen of Henry II. of France.
Henry III., King of France.
The Countess de Verneuil.

SUBJECTS FROM HIS OWN DESIGNS.

The Resurrection; inscribed *Insanus Miles.*
Mary Magdalen seated at the entrance of a Grot; *J. Wier, inv. et fec.*
An allegorical subject, representing the Redemption of Mankind.
The Four Elements; *Wierix.* 1601.

SUBJECTS AFTER VARIOUS MASTERS.

The little Satyr; copied from the print of *Albert Durer,* when he was only twelve years of age.
Adam receiving the forbidden fruit from Eve; copied from the celebrated print of the same subject by *Albert Durer*; upon a tablet is inscribed *Albert Durer, inventor, Johanes Wierix, fec. æt.* 16.
St. Hubert kneeling before the Stag, with a Crucifix on its forehead; a copy, reversed, from the print by *Albert Durer,* marked with the cipher of that artist.
St. Jerome in meditation; copied from *Albert Durer.*
The Marriage of St. Catherine; *after D. Calvart.*
The Sacrifice of Abraham; *after M. de Vos.*
Christ taken down from the Cross; *after Otho Venius.*
The Last Judgment; finely copied from the print of that subject; *after M. Angelo Buonaroti,* by *Martin Rota.*
Christ taken down from the Cross; *after Bern. Passeri.*

The prints of this artist are usually marked with the initials I. W. F., and sometimes I. H. W. F., to which he occasionally added his age, and the date of the year in which the plate was engraved.

WIERIX, or WIERINX, HIERONIMUS, or JEROME. He was the younger brother of the artist mentioned in the preceding article, born at Amsterdam in 1552. He is supposed to have learned the art of engraving from John Wierix, whose style he imitated so exactly, that it would be difficult to distinguish their works, if they were not differently marked. The prints by Jerome are executed in as neat and finished a style as those of his brother, and are characterised by the same stiffness and formality. His prints are more numerous than those of John Wierix, and chiefly consist of devout and allegorical subjects, saints, and fathers of the church, many of which are from his own designs. They are sometimes marked with the initials of his name, thus HI. W., or HI. W. F., or J. HIERONIMUS W. Fe., and sometimes with a monogram composed of an H, an I, and an E, joined together, and followed by a W, thus, HEW. The following are his principal works:

PORTRAITS.

The Emperor Charlemagne.
Henry of Bourbon, King of Navarre.
Queen Elizabeth.
Sigismund III., King of Poland.
Alessander Farnese, Duke of Parma.
Sir Francis Drake.

SUBJECTS FROM HIS OWN DESIGNS.

St. Cecilia.
The Temptation of St. Anthony.
St. Bruno, the founder of the Carthusians.
St. Charles Borromeus.
The Virgin and infant Christ, with St. Francis and St. Anthony.
The Virgin and Infant, with a Glory of Angels.
The Crucifixion.
The Death of Lucretia.

SUBJECTS AFTER VARIOUS MASTERS.

Christ dead, supported on the knees of the Virgin; *after J. Mabuse.*
Christ calling to him the little Children; *after C. van. de Broeck.*
The Death of the Virgin; *after Otho Venius.*
Christ at table, in the house of Simon the Pharisee; *after the same.*
Christ crowned with Thorns; *after G. Mostaert.*
The Four Doctors of the Church; *after M. Lucas Romanus.*
The Scourging of Christ; *after the same.* One of his best prints.
The Baptism of Christ by St. John; *after H. Hondius;* fine.
The Vision of Daniel; *after Van Haecht.*
Jupiter and Danaë; *after the same.*

WIERIX, or WIERINX, ANTHONY. He was the youngest of the family of the WIERIXS, born at Amsterdam about the year 1554. His small plates are executed in the neat, finished style of his brothers, but his larger prints exhibit more freedom and facility. He engraved similar subjects, and frequently worked in conjunction with John and Jerome Wierix. His prints are usually signed with his name. The following are his most esteemed works:

PORTRAITS.

Pope Clement VII.; *Ant. Wierix.*
Philip Emanuel of Lorraine, Duke de Mercœur.
Isabella of Austria, Daughter of Philip II. of Spain.
Margaret, Queen of Philip III. of Spain.
Cardinal Bellarmin.
Albert of Austria, Archbishop of Toledo, Governor of the Low Countries.

SUBJECTS FROM HIS OWN DESIGNS.

St. Theresa.
St. Sebastian.
St. Dominick receiving the Rosary from the Virgin.

The Marriage of St. Catherine.
The Entombing of Christ.
St. Jerome praying, accompanied by two Angels; dated 1584; fine.

SUBJECTS AFTER VARIOUS MASTERS.

The Adoration of the Magi; *after M. de Vos.*
The History of the Prophet Jonas; in four plates; *after the same.*
The Holy Family reposing in Egypt; *after Cam. Procaccini.*
The Death of St. Francis; *after the same.*
A set of sixty-nine plates, representing the Life and Passion of Christ, with the Death and Assumption of the Virgin; in which he was assisted by his two brothers.

WIGMANA, Gerard. This painter was born at Workum, in Friesland, in 1673. It is not ascertained by whom he was instructed, but he went to Italy when he was young, where he is said to have studied the works of Raffaelle and Giulio Romano. On his return to Holland he acquired some reputation as a painter of historical subjects, of a cabinet size, which are as remarkable for their patient and laborious finishing, and the gaudiness of his colour, as for the vulgarity of his characters, and the incorrectness of his design. His studies in Italy, instead of purifying his taste, and elevating his style, appear to have only served to render his affectation of the sublime more clumsy and preposterous. He selected, for the subjects of his pictures, the most interesting events of sacred and profane history, which he disfigured by a burlesque perversion of characteristic expression, and a total inattention to the propriety of costume. With all these defects, he had the vanity to assume the title of the Raffaelle of Friesland, and was so satisfied with his own performances, that he was induced to demand exorbitant prices for his pictures, which he was surprised to find the public were not disposed to pay. Disappointed at the unfavourable reception his works met with in his own country, it is said by Descamps that he visited England, where he met with no better success. He returned to Holland, and settled at Amsterdam, where he died, in 1741, aged 68.

WILBOR, Nicholas. See Welbronner.

WILDE, Francis de. A Dutch engraver, who flourished about the year 1705. He resided at Amsterdam, where he etched a few very small plates, which are executed with great neatness and spirit, apparently from his own designs. Among others are the following:

The Angel appearing to Abraham; *Fr. de Wilde, fec.* 1705.
Venus rising from the Sea.
The Fable of the Wolf and the Dog; circular; 1704.
A View of the City of Chalons.
A View of a Sea-port.
A Landscape, with figures.

WILDE, Maria de. This lady was probably a relation of the artist mentioned in the preceding article. She engraved a set of fifty plates from antique gems, which were published at Amsterdam, in 1703.

WILDENS, John. This artist was born at Antwerp in 1584. It is not known by whom he was instructed in the art, and it is generally supposed that he was more indebted to his diligent studies from nature, than to the precepts of a master. He was constantly occupied in the fields and forests, in designing every object that appeared to him to be picturesque or remarkable. He had acquired a distinguished reputation as a landscape painter, when his talents attracted the attention of Rubens, who employed him to assist in the extensive commissions in which he was engaged, by painting the landscapes in the back-grounds of his pictures; and perhaps no coadjutor of that illustrious artist surpassed Wildens in imitating the freedom of his touch, and the harmony of his colouring. Such was the congeniality of their operation, that the whole appeared to be the produce of the same hand. There are several of his landscapes in the public edifices at Antwerp, embellished with figures by the ablest of his contemporaries, of which the most esteemed are two pictures in the chapel of St. Joseph, with figures by John Bockhorst, called Langen Jan, representing the Holy Family, and the Repose in Egypt. He died in 1644, aged 60.

WILLAERTS, Adam. He was born at Antwerp in 1577, and distinguished himself as a painter of marines, sea-ports, and views of the coast, with a variety of shipping and boats. His pictures are generally embellished with groups of small figures, correctly drawn, and touched with neatness and spirit. He also painted conflagrations, representing villages and ships on fire; and his works of that description are well coloured, and produce a striking effect. In the year 1600 he left Antwerp, and established himself at Utrecht, where his works were held in considerable estimation. He died in that city in 1640, aged 63.

WILLAERTS, Abraham. He was the son of the artist mentioned in the preceding article, and was born at Utrecht in 1613. For some time he was instructed by his father, but he afterwards studied under John Bylaert, a painter of little celebrity. On leaving that master he went to Paris, where he entered the school of Simon Vouet, and became a reputable painter of history. Returning from France to Holland he visited Brussels, where he was taken into the service of Prince Maurice, in whose employment he passed several years. He died at Utrecht in 1660, aged 53.

WILLE, John George. This eminent engraver was born at Koningsberg in 1717. After learning the rudiments of design in his native country he went to Paris, when he was nineteen years of age, where he applied himself to stroke engraving, which he afterwards carried to a high pitch of perfection, and few artists have equalled him in the clearness and beauty of his execution. He particularly excelled in representing the brilliancy and softness of silk and satin draperies, and the delicacy of his graver was admirably adapted to express the polished finishing of the most celebrated Dutch painters. He has engraved several charming plates from pictures by G. Douw, Mieris, Metzu, Schalken, Netscher, and others, which give a perfect idea of the style of the original paintings. We have also by him many excellent portraits, after the French artists, which are executed in a very beautiful style, particularly those of the Marquis de Marigny, the Count de St. Florentin, and J. B. Massé. Wille had a great number of pupils, several of whom have imitated his style with considerable success. The following are among his most esteemed prints:

PORTRAITS.

James Francis Edward Stuart, called the old Pretender.
Charles James Edward Stuart, called the young Chevalier.
Henry Benedick Stuart, Cardinal York.
Prospero, Cardinal Colonna; *after Pompeo Battoni.*
Frederick II., King of Prussia; *after Pesne.*
Marshal Saxe; *after Rigaud.*
Woldemar de Loevendael, Marshal of France; *after de la Tour.*
Louis Philipeaux, Count de St. Florentin; *after Tocqué.*
Abel Francis Poisson, Marquis de Marigny; *after the same.*
C. E. Briseux; Architect.
Margaret Elizabeth de Largilliere; *after N. de Largilliere.*
Elizabeth de Gouy, wife of H. Rigaud; *after Rigaud.*
Joseph Parrocel, Painter; *after the same.*
John de Boullogne, Comptroller-general of Finance; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

The Death of Cleopatra; *after Netscher.*
The Death of Mark Anthony; *after Pomp. Battoni.*
Le Maréchal-des-Logis; *after P. A. Wille.*
Les bons Amis; *after Ostade.*
La Menagere Hollandoise; *after G. Douw.*
La Liseuse; *after the same.*
L'Instruction Paternelle; *after Terburg.*
La Gazettiere Hollandoise; *after the same.*
La Tricoteuse; *after Mieris.*
L'Observateur Distrait; *after the same.*
La Cuisiniere Hollandoise; *after Metzu.*
Le Concert de Famille; *after Schalken.*
Les Musiciens Ambulans; *after Dietricy.* The first impressions of this plate are before the letter *e*, in the word electorale in the dedication.
Les Offres Reciproques; *after the same.*
La Petite Ecoliere; *after J. E. Schenau.*
La Maitresse d'Ecole; *after P. A. Wille.*
Les Soins Maternels; *after the same.*
Les Delices Maternelles; *after the same.*

WILLE, Peter Alexander. He was the son of John George Wille, and was born at Paris in 1748. After receiving some instruction in design from his father, he frequented the Academy at Paris, and afterwards was a scholar of Vien and Greuze. He distinguished himself as a painter of domestic and other subjects, and was made a member of the Academy at Paris. Some idea may be formed of his abilities as a painter, from the prints engraved from his pictures by his father. He amused himself occasionally with the point, and etched a few prints, among which is one called *Le Petit Vauxhall,* from his own design.

WILLEBORTS, Thomas, sometimes called Bosschart. This painter was born at Bergen-op-zoom in 1613. After having learned the rudiments of the art in his native city he

was sent to Antwerp, where he became a disciple of Gerard Segers, under whom he studied four years, when he was advised by his preceptor to visit Italy. During his stay at Rome he assiduously studied the works of the best masters, and returned to Antwerp, a correct and graceful designer. Although that city was then the residence of the greatest artists of the Flemish school, the talents of Willeborts were not eclipsed by their ablest productions. He was commissioned to paint several altar-pieces for the churches at Antwerp, and the other cities in Flanders and Brabant, which are not disgraced by a comparison with the works of Rubens and Vandyck. In portraiture, he approached the truth and suavity of the latter, and several of his heads have been mistaken for those of that admirable artist. He was much employed by the Prince of Orange, for whom he painted several considerable works, particularly a large allegorical picture of War and Peace, which is ingeniously composed, and admirably coloured. Two of his most esteemed pictures are the Marriage of St. Catherine, in the church of the Carmelites, at Antwerp; and the Martyrdom of St. Basil, at the Capuchins, at Brussels. In 1649 he was made director of the Academy at Antwerp, and died in that city in 1656, aged 43.

WILLEMANS, Michael. This artist was born at Lubeck in 1630. Desirous of procuring better instruction in the art then he could obtain in the place of his nativity, he went to Amsterdam, where he first became a scholar of Jacob Backer, but he afterwards entered the school of Rembrandt, under whom he studied several years, and became a reputable painter of history. On his return to Germany, he was much patronised by the Elector of Brandenburg, for whom he executed several considerable works, particularly a large picture of Vulcan forging the Arms of Mars, which is spoken of as a very able performance; he was also employed at several other courts in Germany, where his pictures are highly esteemed. He died in 1697, aged 67.

WILLEMS, Mark. This artist was born at Mechlin about the year 1527, and was a scholar of Michael Coxcie. He was a very eminent painter, he composed with facility, and his figures are well drawn. In the cathedral at Mechlin is a fine picture by this master, of the Decollation of St. John. When Philip, King of Spain, made his public entry into Mechlin, this artist was employed to paint a triumphal arch on the occasion, which gained him great credit, though he was then only twenty-two years of age. He died in 1561, aged 34.

WILLENGEN, Peter Vander. He was born at Bergen-op-Zoom in 1607. His pictures represent subjects of still-life; vases of gold and silver, books, and musical instruments, which are very highly finished, and produce a very natural effect.

WILLIAMS, Robert. This artist was a native of Wales, and flourished about the year 1715. He distinguished himself as an engraver in mezzotinto, and we have by him a number of portraits, some of which are finely executed, and many of them are interesting in the illustration of English history; among which are the following:

Charles I.; *after Vandyck.*
Edward, Lord Littleton, Lord Keeper; *after the same.*
Charles II.; two plates; *after Lely* and *Kneller.*

James II., when Duke of York; *after Cooper.*
Mary Beatrix, his Queen; *after Wissing.*
William III., when Prince of Orange; *after the same.*
Mary, Princess of Orange; *after the same.*
Henry Somerset, Duke of Beaufort; *after the same.*
William Russell, Duke of Bedford; *after the same.*
James Fitzroy, Duke of Monmouth.
James Butler, Duke of Ormond; *after the same.*
Charles Somerset, Marquis of Worcester; *after the same.*
The Countess of Derby.
Sir Charles Cotton; *after Riley.*
Theophilus, Earl of Huntingdon; *after Kneller.*
George, Prince of Denmark; *after Wissing.*
Anne, Princess of Denmark; *after the same.*
Lord Cutts, when Mr. Cutts; *after the same.*
George Fitzroy, Duke of Northumberland; *after the same.*
Charles Lennox, Duke of Richmond; *after the same.*
Sir George Rooke; *after Dahl.*
Sir John Houblon, Alderman of London; *after Closterman;* scarce.
Sir Edmund King; M. D.; *after Lely.*
Barbara Villiers, Duchess of Cleveland; *after Kneller.*
Ann Scott, Duchess of Monmouth; *after Wissing.*
Catherine Sedley, Countess of Dorchester; inscribed *Mrs. Sidley; after the same.*
Dorothy Cressy; *after Kneller;* scarce.
Thomas Betterton, Actor; *after Kneller.*
John Campbell, Duke of Argyle; *after Closterman.*
Sir Richard Blackmore, M. D. and Poet; *after the same;* fine aud scarce.

WILLIAMS, William. The name of this artist is affixed to two views of the town of Halifax. They are slight etchings, and are probably the productions of an amateur of that place.

WILLIAMS, John. An English portrait painter, who is said to have been a scholar of Richardson. He painted a half-length portrait of Mr. Beard, the celebrated singer, from which there is a mezzotinto print by McArdell. Mr. Williams was an artist of considerable ability, and his portraits were much and deservedly admired. The time of his death is not precisely ascertained, but it is supposed to have happened about the year 1780.

WILLIAMSON, P. An English engraver, who flourished about the year 1660. He resided in London, and was apparently a publisher, as well as an engraver. We have by him some portraits, among which is that of Mildmay, Earl of Westmorland. He also engraved some small plates of subjects relative to the concealment of Charles II. dated 1667.

WILSON, Richard. This distinguished landscape painter was born in Montgomeryshire in 1714. He was the son of a clergyman, who possessed a small benefice in that county, but, soon after the birth of our artist, he was collated to the living of Mould, in Flintshire.

At an early period of his life, young Wilson discovered a marked disposition for drawing, and was sent to London, where he was placed under the tuition of Thomas Wright, an obscure painter of portraits. To this branch of the art Wilson for several years devoted himself, and it appears that he had acquired considerable reputation in that department, as, about the year 1749, he painted a large picture of his present Majesty, then Prince of Wales, with his brother, the late Duke of York, for Dr. Hayter, Bishop of Norwich, at that time tutor to the princes. After having practised some years in London, he went to Italy, where he continued the study of portrait painting, being still unacquainted with the genuine bias of his genius, and probably might have remained long ignorant of the peculiar bent of his talents, but for the following circumstance. In his moments of relaxation from his ordinary pursuits, Wilson had painted a landscape, which having been accidentally seen by Zuccherelli, that artist was so struck with the merit of the performance, that he strongly recommended him to apply himself to landscape painting. Another occurrence, which happened nearly at the same time, tended to confirm him in his determination to follow that pursuit. The celebrated French painter, Vernet, was at that time at Rome, where his works were held in the highest estimation; and happening to visit Wilson's painting room, was so struck with a landscape he had painted, that he requested to become the possessor, offering in exchange one of his best pictures: the proposal was readily accepted, and the picture delivered to Vernet, who, with a liberality as commendable as it is unusual, placed it in his exhibition-room, and recommended the painter of it to the particular attention of the *cognoscenti*. His progress in landscape painting must have been rapid, as he had some pupils in that line of art whilst at Rome, and his works were so much admired, that Mengs painted his portrait, and received in return a landscape by Wilson. It is not known at what time he returned to England, but he was in London in 1758; and his picture of Niobe was in the first exhibition of the Society of Artists, in 1760, by which he acquired great reputation.

The talents of Wilson did not, however, secure him that encouragement and distinction which his abilities deserved. He was doomed to encounter the galling indifference of a tasteless public, which was probably aggravated by the jealousy and intrigues of some of the most distinguished of his contemporaries, with whom he did not live on very amicable terms. This has also been said to have partly resulted from his own conduct, which was by no means distinguished by a conciliatory disposition, or great suavity of manners. Conscious of his own powers, and disdaining to sue for protection, his transcendent abilities were suffered to exert themselves under the oppression of indigence and obscurity, and, participating the destiny of many illustrious artists who had preceded him, the beauty and value of his works were not discovered until death had rendered him equally insensible of admiration or neglect.

At the institution of the Royal Academy, Mr. Wilson was chosen one of the founders, and after the death of Hayman he solicited the situation of the librarian, which he retained until his decayed health obliged him to retire to his brother's in Wales, where he died in May, 1782, aged 68.

In the Supplement to Pilkington's Dictionary, published in 1798, a prejudiced, and an absurd parallel is drawn, between the works of Claude Lorraine and those of Wilson, whilst it is, at the same time, admitted, that their styles were so different, that no comparison of them can be justly made. The slightest inspection of his works will convince us of the originality of his style. In his studies in Italy, he wisely avoided all imitation

of the artists of that country who had preceded him, and he adopted a manner peculiarly his own, which was not less original than varied and interesting. His views in Italy are selected with judgment and taste, and it has been justly observed, " that in his pictures, the waving line of mountains, which bound the distance in every point of view; the dreary and inhospitable plains, rendered solemnly interesting, by the mouldering fragments of temples, tombs, and aqueducts, are all indicated in a masterly manner, exhibiting that local character, which cannot but be considered as peculiarly grand and classical." In his English pictures he is particularly successful in the fresh and dewy brightness he has given to his verdure; and though, being sometimes employed to paint particular views, which were less picturesque than he would have selected, and consequently partook of the formality of portraiture, they are always treated with taste and ingenuity. For the satisfaction of collectors, it may not be improper to notice his frequent repetition of the same subject or view, as there are several of his pictures which he has repeated three or four times, with little or no variation, a circumstance which has sometimes given rise to a suspicion of the originality of some of his works, which are really the productions of his pencil.

WILSON, Benjamin. This artist was a native of Leeds, in Yorkshire. Having shown some talent for drawing, he was sent to London when young, and was recommended to Dr. Berdmore, master of the Charter-house, who took him under his protection. It is uncertain whether he was regularly educated in the art, but by his natural disposition, and assiduous application, he became a very reputable painter of portraits. He was among the first of the portrait painters of his time, who endeavoured to introduce a better style of relief, and of the chiar-oscuro into his pictures, and his heads are coloured with more warmth and nature than those of the generality of his contemporaries.

About the year 1773 he was appointed master painter to the Board of Ordnance, which he retained till a few years before his death. He died at his house in Great Russell Street, in 1788. We have several etchings by this artist, among which are the following:

An old Man's Head, with a hat and feather, and a ruff; in imitation of *Rembrandt*.
A small landscape, lengthways; in imitation of the same master.
His own Portrait, in a wig, with very little drapery.
A coarse etching, entitled *The Repeal*. It was published upon the repeal of the American stamp act, and contains the portraits of the leading men of the ministerial party.

WILSON, W. An English engraver in mezzotinto, by whom we have some portraits, among which is that of the Countess of Newburgh; *after Dahl.*

WILSON, William. This artist engraved several landscapes, after Claude Lorraine, Poussin, and other masters. They are executed with the graver, in a neat style.

WILT, Vander. A Dutch mezzotinto engraver, who flourished about the year 1680. He scraped several plates from the pictures of Brower, Schalken, and other masters.

WINGANDORP, F. This artist was a native of Germany, and flourished about the year 1672. He engraved several frontispieces and other book plates, which are very indifferently executed.

WINSTANLEY, Henry. He was the projector and builder of the Eddystone Light-house, and perished in the ruins when it was destroyed by a violent storm. In 1694, he was clerk of the works at the palace of Audley-end, of which he designed and etched several views, which he dedicated to James II., and added an inscription in honour of Sir Christopher Wren. They are now become very scarce.

WINSTANLEY, Hamlet. He was the son of Henry Winstanley, and was designed by his father for a painter. With that intention he was placed under the tuition of Sir Godfrey Kneller, by whom he was instructed in the principles of design. On leaving that master he went to Italy, where he resided some years, and after his return to England applied himself entirely to engraving. He etched a set of twenty plates from pictures in the collection of the Earl of Derby, by Titian, Tintoretto, P. Veronese, Bassano, Guido, Castiglione, Spagnoletto, C. Maratti, Rubens, Vandyck, Rembrandt, &c. He also engraved a set of prints from the paintings by Sir James Thornhill, in the cupola of St. Paul's. He died about the year 1760.

WINTER, Giles de. This painter was born at Leewarden in 1650, and was a scholar of Renier Brakenburg, whose style he imitated with considerable success. He painted similar subjects to those of his master, representing Dutch boors regaling, and the Recreations of the *cabaret*. His pictures are ingeniously composed, and his colouring is brilliant and clear, but his design is even more incorrect than that of his instructor, and, like him, he neglected the study of nature, to adopt the negligence and dispatch of a mannerist. His pictures are little known, except in Holland, and there they are not held in much estimation.

WIRZ, John. This artist was born at Zuric in 1640, and was a scholar of Conrad Meyer. He practised portrait painting with considerable success, but he is more deserving of notice as the engraver of a set of forty-two plates, from his own designs, for a book written by himself, entitled *Johannis Wirzii Romæ Animale Exemplium, &c.*, published in 1677. They are etched in a neat, spirited style, resembling that of John William Baur. He also etched two plates *after Holbein*, one representing a female, with a naked child holding an arrow, and the other a woman with two children. We have also by him a small whole-length portrait of Theodore Meienus, *after Meyer*.

WISSING, William. This painter was born at Amsterdam in 1656, but was instructed in the art by William Doudyns, a painter of history, at the Hague. On leaving that master he went to Paris, where he did not remain long, and afterwards visited England, about the year 1680. He was for some time employed to assist Sir Peter Lely in his numerous works, and, after the death of that eminent artist, he became a favourite painter. He drew all the Royal Family, and particularly the Duke of Monmouth, whose portrait he painted several times, which ingratiated him with the King and the ladies of the court. Although he found a formidable rival in Sir Godfrey Kneller, he still was extensively employed, and after the death of Charles II. was appointed principal painter to his successor, by whom he was sent into Holland to paint the portraits of William and Mary. He did not long survive his return to England, and died at Burleigh, the seat of the Earl of Exeter, in 1687, at the age of thirty-one. We have a mezzotinto portrait of Wissing, inscribed *Gulielmus Wissingus inter pictores sui sæculi*

celeberrimos, nulli secundus, artis suæ non exiguum decus et ornamentum, immodicis brevis est ætas.

WIT, Peter de, called Pietro Candido. This painter was born at Bruges in 1548. It is not known under whom he studied, but he travelled to Italy when he was young, where he formed an intimacy with Giorgio Vasari, and assisted that master in the works he was employed on in the Vatican. He painted with equal success in oil and in fresco, and was employed by the Grand Duke of Tuscany in several considerable works in the palace at Florence, and designed some cartoons for tapestry. Maximilian, Elector of Bavaria, invited him to Munich, where he passed the remainder of his life. John Sadeler has engraved several prints from the works of this master, among which are the Annunciation, Christ with the Disciples at Emaus, the Holy Women at the tomb of our Saviour, and the Last Supper.

WIT, Gaspar de. He was the brother of the artist mentioned in the preceding article, and was born at Antwerp in 1621. He visited Italy, where he remained several years, and on his return acquired considerable reputation in painting small landscapes, very highly finished, in which he generally introduced architectural ruins, of which he had made designs during his residence in Italy.

WIT, Emanuel de. He was born at Alkmaer in 1607, and was a scholar of Evert van Aelst, a painter of still-life. He did not however adopt the style of his instructor, but for some time applied himself to portrait painting. Not meeting with the encouragement he expected, he studied perspective and architecture, and became one of the most eminent artists of his country, in painting interior views of churches and temples, which he embellished with figures correctly drawn, and touched with great spirit. He gave a striking and picturesque appearance to his pictures, by frequently representing the sun shining through the windows, on part of the building, which is finely contrasted with that which is in shadow, and produces a natural and pleasing effect. The different ornaments of the buildings are designed with the utmost precision, and every object is touched with a masterly and bold pencil. His best pictures represent the insides of the churches at Amsterdam, with groups of figures, habited in the dresses of the times. He died in 1692, aged 85.

WIT, Jacob de. This painter was born at Amsterdam in 1695, and, having shown an early inclination for the art, when he was fourteen years of age he was placed under the tuition of Albert van Spiers, a painter of history of some eminence, under whom he studied three years. The desire of contemplating the admirable productions of Rubens and Vandyck, and the other distinguished masters of the Flemish school, which embellished the public edifices at Antwerp, induced him to visit that city, where one of his uncles resided, and possessed a choice collection of valuable pictures. At Antwerp he became a scholar of Jacob van Halen, a painter of little celebrity, under whom he did not continue longer than two years, when he devoted himself entirely to the study of the works of Rubens and Vandyck.

In 1712 and 1713 he made designs from the paintings by Rubens in the four ceilings of the Jesuits church, in thirty-six compartments, which were destroyed by lightning in 1718, and we are indebted to De Wit for the preservation of these admirable composi-

tions, which were afterwards engraved, from his designs, by John Punt. He was principally employed in painting ceilings, and the decorations of splendid apartments, consisting of emblematical and allegorical subjects, which he composed with great ingenuity, and his colouring is clear and agreeable. He was particularly successful in the design of children, which he was fond of introducing into his pictures.

In 1736 he was employed by the magistrates of Amsterdam in the embellishment of their great Council-chamber with several subjects from the Old Testament, which is his most considerable work, in which he has discovered an inventive genius, and great facility of execution. He also painted several altar-pieces for the catholic churches in Holland, which are very creditable performances. His sketches, or models for his large works, are touched with neatness and spirit, and are very well coloured. They are held in considerable estimation. He was living in 1744.

WITDOECK, Hans, or John. An eminent Flemish engraver, born at Antwerp about the year 1600. His name is differently inscribed on his plates, it is sometimes written Witdoeck, sometimes Withouc, and occasionally Witdouck. The talents of this artist were employed under the immediate inspection of Rubens, and he engraved several plates from the pictures of that distinguished painter, which, though less correct in the drawing, and less admirable in the mechanical part of the execution, than those of Vorsterman, Bolswert, or Pontius, are still estimable for a vigorous and powerful effect, and as they are, in several instances, the only prints we have of the capital pictures from which they are engraved. He also executed some plates from the works of other eminent artists of the Flemish school. The following are his best prints:

SUBJECTS AFTER RUBENS.

Melchizedeck presenting Bread and Wine to Abraham.

The Nativity. This plate has undergone several alterations, chiefly to add to the effect. The first impressions are without the address of Corn. Coeberchs; the second are with that address. The plate afterwards came into the possession of S. Bolswert, who retouched it, by which it was greatly improved. He also effaced the name of Coeberchs, and inserted his own.

The Adoration of the Magi; engraved in 1683. There are also different impressions of this plate.

The Elevation of the Cross, in three sheets. His most capital print.

Christ with the two Disciples at Emaüs. There are some impressions of this plate printed in chiar-oscuro, under the direction of Rubens, which are very scarce.

The Assumption of the Virgin. The impressions of this plate, with the address of Corn. van Merlen, are retouched.

The Holy Family, with St. John. The first impressions of this plate are before the address of Moermans.

Another Holy Family, with St. Elizabeth and St. John. The best impressions have the address of R. J. de Bert.

St. Cecilia. This plate was retouched and improved by Bolswert.

He also engraved several plates from the works of Cornelius Schut, and other masters.

WITHOOS, Matthew. This painter was born at Amersfort in 1627, and was a scholar of Jacob van Kampen, a painter of history and an architect. On leaving that master he travelled to Italy, in company with Otho Marcellis, where, instead of pursuing the

line of art in which he was educated, he adopted that of his travelling companion, and distinguished himself as a painter of curious plants, reptiles, and insects. He represented these exotic objects with surprising truth and precision, and his pictures were very highly finished. During a residence of two years at Rome, he was much employed by Cardinal de Medici, for whom he painted a great variety of subjects of that description, for which he was liberally rewarded. On his return to Holland, in 1650, his works were not less admired than they had been in Italy; and they were readily purchased at considerable prices. The approach of the French army, in 1672, induced him to retire into North Holland, and he settled at Hoorn, where he died, in 1703, aged 76.

WITHOOS, John. He was the son of the artist mentioned in the preceding article, born at Amersfort in 1648, and was instructed by his father, until he had acquired sufficient ability to undertake a journey to Italy on the produce of his talents. During a residence of several years at Rome, he was employed in designing the most picturesque views in the vicinity of that capital, which he painted, in water colours, in a neat finished style, and his pictures of that description were much admired. Though he met with very flattering encouragement at Rome, the solicitations of his friends induced him to return to Holland, where his works were not less admired. He was invited to the court of the Duke of Saxe Lawenburg, in whose service he remained until his death, in 1685, aged 37.

WITHOOS, Peter. This artist was the younger brother of John Withoos, and received his first instruction in the art from his father. He excelled in painting flowers, plants, and insects, in water colours, on vellum, which he finished in a very delicate style, and they were accurately designed, and coloured from nature. His works are highly esteemed in Holland, where they are purchased at considerable prices. He died at Amsterdam in 1693.

WITHOOS, Francis. He was the youngest son and scholar of Matthias Withoos, and painted plants and insects in water-colours, in the style of his brother, but was very inferior to him. He died at Hoorn in 1705.

WITTIG, Bartholomew. This artist was a native of Oels, in Silesia, and flourished about the year 1640. He excelled in painting festivals and concerts of music. In the gallery of the Louvre is a picture by him, representing a sumptuous banquet, which possesses considerable merit. He died in 1684.

WORERIOT, or Voeiriot, Peter. This artist was born at Bar-le-Duc, in Lorraine, about the year 1525. He chiefly resided at Lyons, where he followed the profession of a goldsmith and an engraver. We have several prints by him, from his own designs, executed in a neat style; his drawing, as was usual with the artists of his time, is not very correct, and there is not much effect in his prints, from the lights being scattered, and a want of depth in the shadows. They are, notwithstanding, held in considerable estimation. He usually marked his copper-plates with a complicated monogram, composed of several letters, which appear to be the initials of his name, and the place of his nativity, thus, . Among others, he engraved a set of plates for a book published at Lyons in 1556, entitled *Pinax Iconicus antiquorum, ac variorum in sepulturis rituum.* Accord-

ing to Papillon, he also engraved on wood, and his cuts are said to be very numerous, and executed with great neatness and delicacy. His wooden cuts are marked with a double cross, called the cross of Lorraine ‡.

COPPER-PLATES MARKED WITH HIS MONOGRAM.

The Sacrifice of Abraham.
Moses saved from the Nile.
Phalaris put into the Brazen Bull.
A Woman with two Children in her arms, throwing herself on a funeral pile.
Two small Landscapes, with a great number of figures.
The Battle betwixt Constantine and Maxentius; *after Raffaelle.*

WOLFGANG, George Andrew. A German engraver, born at Chemnitz, in Saxony, in 1631. He followed the profession of a goldsmith, and engraved a few historical subjects and portraits, which are executed in a stiff, dry style, and possess little merit. Among others, we have the following prints by him:

PORTRAITS.

George Frederick, Margrave of Brandenburg; *after C. Zierl.*
Peter Muller, Jurisconsult.

SUBJECTS.

A Sacrifice to Diana; *after J. H. Schoenfeld.*
Saul consulting the Shade of Samuel; *after J. Werner.*
A set of ten subjects from the Old and New Testament; *after Io. Umbach.*

WOLFGANG, Andrew Matthew. He was the son of the preceding artist, born at Augsburg in 1662, and learned the principles of design and engraving from his father. We have by him several portraits of distinguished personages of Germany, of which the most esteemed is that of the Margrave of Anspach, of that time.

WOLFGANG, John George. This artist was the younger son of George Andrew Wolfgang, born at Augsburg in 1664, and received his instruction from his father. He had acquired considerable reputation as an engraver, when he was invited to the court of Berlin, in 1704, and was appointed engraver to the King. We have a considerable number of portraits by him, which are executed in a much neater style than those of his father and brother. He also engraved a set of prints for a work in folio, entitled, *Notitia Universitatis Francofurtanæ,* published in 1707. The following are among his most esteemed portraits:

Frederick William, Elector of Brandenburg; from the equestrian statue by *Jacobi.*
Augustus William, Duke of Brunswick and Lunenburg; *after Franck.*
John Melchior Dinglinger; *after A. Pesne.*

WOLFGANG, Gustavus Andrew. This artist was the son of Andrew Matthew Wolfgang, and was born at Augsburg in 1692. He was instructed in design and engraving by his uncle, John George, and executed several plates of portraits in the same neat style.

WOLGEMUT, MICHAEL. An ancient German painter and engraver, born at Nuremberg in 1434. Of his works as a painter little is known; a picture by him is preserved in the gallery of the Louvre at Paris, representing Christ brought before Pilate, which exhibits the dry, gothic style, which characterised the German school, previous to the period of Albert Durer.

Wolgemut flourished soon after the commencement of engraving in Germany, and has been supposed to have been instructed in that art by Jacob Walch. This supposition is, however, extremely questionable, as will be found by a reference to the article Jacob Walch. As Mr. Strutt appears to have given the most clear and satisfactory account of these two artists, we shall quote that author at length on the present occasion.

"Wolgemut was a man of genius. He engraved both on wood and on copper; but his works on wood are far more numerous, and more generally known, than those on copper. It is said that his mark was the letter W only, and it is true that we have a great number of prints marked with a simple W; but it is equally certain that they do not all, if any of them, belong to Wolgemut. I have already informed the reader, in the account of Wenceslaus, an ancient engraver on copper, and contemporary with Martin Schoen, that he used the W alone as a mark, and the greater part of his works consist of copies from the engravings of other masters; and the same hand is easily traced in all, or the far greater part of the prints so marked; for which reason one may fairly conclude that they are all the productions of one and the same person. Besides, judging from the boldness and merit which appear in the engravings on wood by Wolgemut, together with the originality of the designs, we cannot easily be led to conceive, that there should be that servility and laboured style of execution (all of which fails of producing a clear effect) in his works on copper only, for the prints, marked with the W, are every way inferior to what might justly have been expected from Wolgemut, the engraver of the Nuremberg Chronicle.

"We have some few excellent engravings on copper executed about this time; these have much of that spirited style in them which appears in the wooden cuts of Wolgemut, and they are marked with a W surmounted by a small o, thus, Ẅ, and these prints, I verily believe, are the productions of his graver. For this reason, I shall describe the one following very particularly, and this may serve as a specimen for all the rest. In the collection of Dr. Monro, I found a very fine impression. It is ten inches and a half high, by seven inches and a half in width, and represents *an old Man seated in a praying posture*; he has a standard or flag resting upon his left shoulder, and a book before him; behind him is an armorial shield, with three different bearings, and at the bottom a cave with a gate before it. Above the figure is a scroll, upon which is written, SCE WILHELME DUX AQUITANIÆ ET COMES PICTAVIENSIS. The head of this figure is well drawn, the hands are marked in a spirited manner, the folds of the drapery are broad, and boldly expressed, and the whole is composed in a style which does much honour to the artist. With respect to the mechanical part, it is executed with the graver only, in a dark, clear style, so as to have the effect of a neat etching."

In conjunction with William Pleydenwurff, he designed and executed the wooden cuts for the large folio work, compiled by Herman Schedel, and printed at Nuremberg, in 1493, usually known by the appellation of the *Nuremberg Chronicle*. Michael Wolgemut has the honour of counting among his disciples the celebrated Albert Durer. The following prints are generally attributed to him:

Christ crowned with Thorns, with the Virgin and St. John.
The Crucifixion, with St. John and the Holy Women.
The Entombing of Christ.
The Resurrection.
St. Sebastian.
St. Christopher.
A Cavalier and a Lady walking in a garden, Death holding an Hour-glass is seen behind a tree. The same subject, with some variation, was engraved by Albert Durer.
A Sea-monster carrying off a Nymph.
Three Women, or Witches, with a Globe over their heads, with the letters O. G. H. and an appearance of Hell in the back-ground; dated 1494. The same subject was also engraved by Albert Durer.
A set of thirteen plates of Christ and the Twelve Apostles.

Huber mentions a wooden cut by Michael Wolgemut, printed in chiar-oscuro, representing Christ at table with his Disciples, which is said to be extremely scarce.

WOLTERS, Henrietta. This celebrated paintress in miniature was born at Amsterdam in 1692. She was the daughter of Theodore van Pee, an artist of little celebrity, by whom she was taught the first rudiments of design. She was afterwards instructed in miniature by James Christopher Le Blond, and it was not long before she surpassed her preceptor in the delicacy of her touch and the beauty of her colouring. The portraits of Vandyck were the models she most consulted, she copied some of them in miniature with surprising accuracy, and though on so small a scale, her copies preserved all the suavity of tint, and truth of character, which distinguish the works of that admirable portrait painter. Her extraordinary talents soon attracted public admiration, and she was employed to paint the portraits of the principal families at Amsterdam.

When Peter the Great was in that city, he honoured our artist with a visit, and was so much pleased with the beauty and delicacy of her performances, that he made her the most flattering offers of his favour and protection, to induce her to visit Petersburg, which her attachment to her own country prevented her from accepting. Her reputation reached the court of Berlin, whither she was invited by Frederick William, King of Prussia, but her constant employment, and her partiality for the city of Amsterdam, where her husband carried on an extensive commerce in works of art, induced her to decline the invitation. She continued to exercise her talents with great respectability, until the year 1741, when she died at Amsterdam, at the age of 49.

WOOD, John. An English engraver, who flourished in London about the year 1745. He engraved several plates for the set of landscapes published by Mr. Boydell in 1747, They are executed in a clear, neat style, and possess considerable merit. Among others, we have the following prints by him:

A Mountainous Landscape; *after Sal. Rosa.*
Two Landscapes; *after Gaspar Poussin.*
Two Italian Landscapes; *after Claude Lorraine.*
A Fire-light; *after Rembrandt.*
The Lake of Nemi; *after Wilson.*
A View of London from Greenwich; *after Tillemans.*

WOODCOCK, Robert. According to Lord Orford, this artist was of a gentleman's family, and became a painter by genius and inclination. He had a place under the government, which he quitted to devote himself to his art, which he practised solely on sea-pieces. He designed those subjects from his childhood, and studied the technical part of ships with so much attention, that he could cut out a ship with all the rigging, to the utmost exactness. In 1723 he began to practise in oil, and in two years he copied above forty pictures of Vandevelde. With so good a foundation he openly professed the art, and his talent became so respectable, that the Duke of Chandos gave him thirty guineas for one of his pictures. He died of the gout, in 1728, in the thirty-seventh year of his age.

WOOLASTON, J. This artist is mentioned by the noble author of the Anecdotes. He was born in London about the year 1672, and painted portraits, which had the merit of strong resemblance, though perhaps not otherwise excellent, as his prices were very low. Besides painting, he performed on the violin and flute, and played at the concert of that extraordinary person, Thomas Britton, the small-coal man, whose picture he drew twice, one of which portraits was purchased by Sir Hans Sloane, and is now in the British Museum.

WOOLLETT, William. This eminent English engraver was born at Maidstone, in Kent, in 1735. He was instructed in engraving by an obscure artist named Tinney, but he was indebted for the admirable and original style, for which his works are distinguished, to the resources of his own genius. By an intelligent union of the point and the burin, he carried landscape engraving to a degree of beauty and perfection, which was unknown before him, and which perhaps still remains unequalled. The fore-grounds of his plates are as admirable for depth and vigour as his distances for tenderness and delicacy; and in his exquisite prints from the pictures of our inimitable Wilson, he appears to have impressed on the copper the very mind and feeling of that classic painter. The talents of Woollett were not, however, confined to landscapes, he engraved, with equal success, historical subjects and portraits. The extent of his abilities, and his extraordinary merit, are so universally acknowledged, that any further comment on them is unnecessary. His character, as an artist and as a man, has been drawn up by one of his friends with so much truth and simplicity, that it is here inserted. "To say that he was the first artist in his profession would be giving him his least praise, for he was a *good man*. Naturally modest and amiable in his disposition, he never censured the works of others, or omitted pointing out their merit. His patience under the continual torments of a most dreadful disorder, upwards of nine months, was truly exemplary, and he died, as he had lived, at peace with all the world, in which he never had an enemy. He left his family inconsolable for his death, and the public to lament the loss of a man, whose works (of which his unassuming temper never boasted) are an honour to his country." He died the 23rd of May, 1785, aged 50. The following is an ample list of his principal prints:

PORTRAITS.

George III., King of Great Britain; *after Ramsay.*
Peter Paul Rubens; *after Vandyck.*

LANDSCAPES AND SUBJECTS AFTER VARIOUS MASTERS.

A View of the Hermitage of Warkworth; *after Hearne.*
The Merry Villagers; *after Jones.*
A Landscape, with Æneas and Dido; *after Jones* and *Mortimer.*
A Landscape, with Buildings; *after John Smith.*
Another Landscape; *after George Smith;* the first premium print.
The Hay-makers; *after the same.*
The Apple-gatherers; *after the same.*
The Rural Cot; *after the same.*
The Spanish Pointer; *after Stubbs.*
A View of Snowden; *after Wilson.*
Celadon and Amelia; *after the same.*
Ceyx and Alcyone; *after the same.*
Cicero at his Villa; *after the same.*
Solitude; *after the same:* by *Woollett* and *Ellis.*
Niobe; *after the same.*
Phaeton; *after the same.*
Meleager and Atalanta; *after the same.*
The Jocund Peasants and Merry Cottagers; *after C. Dusart;* a pair.
The Fishery; *after Wright.*
The Boar-hunt; *after Pillement.*
Diana and Acteon; *after Fil. Lauri.*
A pair, Morning and Evening; *after Swanevelt.*
A Landscape, with figures and a Waterfall; *after An. Caracci.*
Macbeth and the Witches; *after Zuccherelli.*
The Enchanted Castle; *after Claude,* by *Woollett* and *Vivares.*
The Temple of Apollo; *after the same.*
Roman Edifices in ruins; *after the same.*
A Landscape, with the Meeting of Jacob and Laban; *after the same.*
The Death of General Wolfe; *after West.*
The Battle of La Hogue; *after the same.*

WOOTTON, John. An eminent English painter of landscapes and animals, who flourished about the year 1720. He was a scholar of John Wyck, and became a distinguished artist in the branch which he principally pursued. He particularly excelled in designing the sports of the turf and the field, and his horses and dogs were drawn with surprising spirit and accuracy. He was employed by the principal frequenters of Newmarket, in painting the portraits of their favourite racers; and he was not less eminent in subjects of the chase, of which the most esteemed were seven pictures of fox-hunting, which were engraved by Canot. He painted a picture of William, Duke of Cumberland, with a view of the routed rebel army near Culloden, of which we have a print by Baron. His talents were not, however, confined to these subjects, he painted landscapes with considerable success, in which he sometimes imitated the style of Claude Lorraine, and Gaspar Poussin. He died in 1765.

WORLIDGE, Thomas. An English painter and engraver, who flourished about the year 1760. He practised miniature painting for some time, and afterwards attempted portraits in oil; but not meeting with the encouragement he expected he applied himself

entirely to engraving. Worlidge adopted a style resembling that of Rembrandt, and finished his plates with the point of the graver, or the scratchings of a dry point. His prints are very numerous, and possess considerable merit. They chiefly consist of heads in the manner of Rembrandt and portraits. He engraved a considerable number of antique gems, a complete set of which are become very valuable. We have also the following prints by him:

Marcus Tullius Cicero; *after the marble at Oxford.*
The Installation of the Earl of Westmorland as Chancellor of the University of Oxford.

His drawings on vellum in Indian ink and black lead are highly esteemed. He died at Hammersmith in 1766, aged about 65.

WORMS, Anthony van. A German engraver on wood, who flourished about the year 1530. He was a native of Worms, in the palatinate of the Rhine, from which city he derives his name. Florent le Comte miscals him Vuormace. He executed several cuts, which, though in a gothic style, are not devoid of merit. His prints are usually marked with an A and a W intersected, thus, AW.

WORNER, T. W. The name of this artist is affixed to an etching, representing an Emperor crowned with laurel by Hercules and Minerva. It is neatly, though slightly, executed, and is apparently the production of a painter, and from his own design, as he adds the word *fecit* to his name.

WORSDALE, James. An English portrait painter, who was a scholar of Sir Godfrey Kneller, but was dismissed by his master, for marrying his wife's niece without his consent. He never arrived at great excellence in the art, but, being possessed of a talent for humour, and of a convivial disposition, he acquired friends and considerable custom, and was appointed master painter to the Board of Ordnance. He published several poetical pieces, songs, &c. besides the following dramatic productions; a Cure for a Scold, a ballad opera, from Shakspeare's Taming of a Shrew; the Assembly, a farce, in which Mr. Worsdale himself played the part of Old Lady Scandal admirably well; the Queen of Spain; and the Extravagant Justice. He died in 1767.

WORTMAN, Christian Albert. According to Huber, this artist was a native of Pomerania, and flourished about the year 1730. He was instructed in engraving by Wolfgang, and at the age of twenty-five was invited to the court of Hesse Cassel, where he was appointed engraver to the Landgrave. In 1727 he went to Petersburg, where he engraved the portraits of several of the principal personages of the court. Among others, we have the following portraits by him:

Anna, Empress of Russia; *after L. Caravac.*
Alexis, son of Peter I.; *after Lundden.*
Ernest Louis, Landgrave of Hesse Darmstadt.

WOUTERS, Francis. This painter was born at Liere, in Brabant, in 1614. After receiving some instruction in the rudiments of the Art, he was sent to Antwerp, where he entered the school of Rubens. He applied himself to the study of landscape painting, in which he became one of the most eminent artists of his time. His pictures generally

represent the most picturesque views in the Forest of Soignes, near Brussels, which he embellished with figures, representing historical or fabulous subjects, which were correctly drawn, and ingeniously grouped. His pencil is bold and free, resembling the style of his celebrated instructor, and his colouring is clear and brilliant. He occasionally painted history, and there are some altar-pieces by him in the churches in the Netherlands, particularly Christ giving the Keys to St. Peter, in the church of St. Peter, at Louvaine; and the Visitation, in the church of the Augustines, at Antwerp; but he is less successful in his large pictures than in those of a smaller size. He was much in favour with the Emperor Ferdinand II., but coming to England with the Ambassador of the imperial court, in 1637, his pictures pleased at court, and he was appointed chief painter to the Prince of Wales, afterwards Charles II. On the misfortunes of the Royal Family he returned to Antwerp, and was appointed director of the Academy in that city, where, in 1659, he was killed by the accidental discharge of a gun. We have a set of four landscapes etched by Francis Wouters in a slight, but masterly style. They are dated 1649.

WOUTERS, G. By this artist we have some large prints, representing views in and near Rome, with figures. They are executed in a spirited and masterly style, resembling that of Callot; they are inscribed *G. Wouters, Cavalier, del. et sculp.*

WOWERMANS, Philip. This admired painter was born at Haerlem in 1620; he was the son of Paul Wowermans, a painter of history, of little celebrity, from whom he received the first lessons in design; but his genius leading him to a different branch of the art, he became a disciple of John Wynants, and by the instruction of that excellent landscape painter, his progress was so uncommon, that it surprised his preceptor. He frequently decorated the landscapes of his master with his admirable figures and animals. On leaving the school of Wynants, he applied himself to an attentive study of nature, of which his taste enabled him to make a judicious selection. It does not appear that he visited Italy, or that he ever quitted the city of Haerlem. The little that is known of his private life it is painful to relate. Although his works possess all the excellencies we can wish, high finishing, correctness, agreeable compositions, and a charming taste for colouring, they scarcely afforded him the pittance of a miserable subsistence, and he languished long in indigence and obscurity. To supply the wants of a numerous family, he was obliged to work without relaxation; but such was his love for his art, that the most urgent necessity could never induce him to leave any of his works in a neglected or unfinished state. The pictures of Peter de Laer, called Bamboccio, at that time engrossed the admiration of the Dutch collectors, and the charming productions of Wowermans were suffered to remain unnoticed and unknown.

The disappointment and chagrin at finding his works so much neglected, is supposed to have impaired his health, and he died in 1668, in the forty-eighth year of his age. To prevent any of his children from following the profession of a painter, a short time before his death he ordered all his studies and drawings to be burnt, declaring that his exertions had been so ill recompensed, that his son should not, by the possession of them, be induced to follow a pursuit from which he had derived nothing but poverty and wretchedness.

The pictures of this charming painter are now justly held in the highest estimation; they usually represent hunting and hawking parties, horse-fairs, encampments, halts of

travellers, farrier's shops, and other subjects into which he could introduce horses, which he designed with a correctness and spirit which has never been equalled. Some of his landscapes are simply composed; others are enriched with architecture, and his scenery, always picturesque, is constantly diversified with a charming variety. His figures, as well as his horses, are admirably drawn, and are grouped with uncommon taste and ingenuity. His touch, though firm, is exquisite, and though his pictures have the appearance of the most precious finishing, he must have painted with extraordinary facility, as few artists have left behind them such a number or such a variety of interesting productions. He was perfectly acquainted with the best principles of the chiaroscuro; and the distribution of his masses is masterly and intelligent. His skies and distances, his trees and plants, are the genuine representations of nature.

We have only one etching by this celebrated painter, which is extremely scarce: it represents a horse standing, turned to the right, and tied by the bridle to the stump of a tree. Near the top of the plate, on the left, are inscribed the letters W. Fec. 1643, in a reversed way. The size of the print is seven inches by four inches seven-tenths, and it is executed in so masterly a style, that we regret it is his only effort. There is a copy of it.

WOWERMANS, Peter. He was the younger brother of the preceding artist, and was born at Haerlem about the year 1625. He was first a scholar of Roland Rogman, but afterwards studied under his brother, whose style he followed with so much success, that some of his best pictures have sometimes been mistaken for the early productions of Philip. He painted similar subjects to those of his brother, representing huntings, fairs, &c. His figures and horses are not so correctly drawn as those of Philip Wowermans, his pencil is neither so spirited nor so delicate, and his colouring is less clear and transparent. Although his works possess considerable merit, the judicious collector will easily distinguish between them and the inimitable productions of Philip.

WOWERMANS, John. This artist was the youngest brother and the scholar of Philip Wowermans, and was born at Haerlem about the year 1628. His pictures represent landscapes, with figures and buildings, and are painted in a more pleasing tone of colour than those of Peter Wowermans, and his touch is more spirited and masterly. He died in 1666, in the prime of life.

WRIGHT, Richard. This artist was born at Liverpool about the year 1735. Without the advantage of a technical education, he acquired a respectable talent, as a painter of sea-pieces, by his own genius and industry, having been bred to the humble occupation of a house and ship-painter. In 1764, the Society for the Encouragement of Arts, &c. offered a premium for the best picture of a sea-view, when Mr. Wright became a candidate, and obtained the prize. In 1766 he gained the first premium, of fifty guineas, by a sea-piece, from which Woollett engraved his celebrated print of the Fishery. He was a member of the chartered Society of Artists, and died about the year 1775.

WRIGHT, Joseph. This artist is distinguished by the name of Wright of Derby, at which place he was born in 1734. He was a scholar of Thomas Hudson, at the same time with Mortimer, and on leaving that master returned to Derby, where he established himself as a portrait painter, and met with very flattering encouragement. In 1765 he

sent two pictures to the Exhibition, which were much admired, and the following year exhibited three pictures of subjects by candle-light and fire-pieces, which established his reputation in that particular branch of the art. In 1773 he visited Rome, and other parts of Italy, and returned to England in 1775. Mr. Wright was elected an associate of the Royal Academy in 1782, but having taken offence at Mr. Garvey's being chosen Royal Academician before him, he resigned his Associate's diploma in disgust, though he continued to exhibit occasionally with the Academy.

In 1785 he made an exhibition of twenty-four of his own works, at the great room in the Piazza, Covent Garden, of which the principal picture represented the Destruction of the Floating Batteries before Gibraltar. He died in 1797, aged 63.

WRIGHT, Inigo. An English mezzotinto engraver, who flourished about the year 1770. We have, among others, the following prints by him:

The Family of Van Goyen; *after J. Van Goyen.*
St. John preaching in the Wilderness; *after F. Lauri.*

WULFRAET, Matthias. This artist was born at Arnheim in 1648. He was the son of an eminent physician, who purposed bringing him up to the same profession; but he attended more to drawing than to his studies, and his father, yielding to his decided disposition for the art, placed him under the care of Abraham Diepraam, a painter of drolleries and drunken frolics. He did not, however, adopt the same subjects as his master, but painted, with considerable success, conversations, and assemblies of persons in higher life, which were composed with taste, and delicately finished. He also painted small portraits and domestic and historical subjects, which were held in great estimation in Amsterdam, where he chiefly resided, and where he died, in 1727, aged 79.

WUST, Charles Louis. A German engraver, who flourished about the year 1760. Among other prints, he engraved a plate representing the Martyrdom of St. Bartholomew, *after Mattia Preti,* called *Il Calabrese.* It is neatly executed, but in a laboured, heavy style; and the drawing is incorrect.

WYCK, Thomas. This painter was born at Haerlem in 1616. He excelled in painting sea-ports, shipping, and small figures, and, from the subjects of his pictures, which frequently represent the ports in the Mediterranean, he appears to have resided some time in Italy. They are usually embellished with a great number of small figures, representing the inhabitants of different nations dressed in the habits of their respective countries, correctly designed, and touched with great spirit, in a style resembling that of Peter de Laer. He also painted fairs and public markets; and was not less successful in representing the interiors of chymist's laboratories, with their utensils. He came to England about the time of the Restoration, and was much employed. In Burlington-house is a view of the Parade in St. James's Park, with Charles I. his courtiers, and women in masks, walking. The statue of the Gladiator is at the head of the Canal. He also painted a View of London, before the fire, and the Thames, taken from Southwark, and exhibiting the great mansions of the nobility then on the Strand, of which there is a print. He also painted the Fire of London more than once. His pictures are well composed, his colouring warm and transparent, and his pencil is bold and free.

He died in 1686, aged 70. We have a few small etchings by Thomas Wyck of landscapes, with figures, executed with neatness and spirit. They are now become scarce.

WYCK, JOHN. He was the son of the artist mentioned in the preceding article, born at Haerlem about the year 1640, and was instructed by his father, whom he accompanied to England. John Wyck distinguished himself as a painter of battles and sieges; nor was he less successful in painting huntings and processions. He appears to have imitated the style of Philip Wowermans, but on a larger scale; and though inferior to his model in the neatness and delicacy of his finishing, his horses and figures are correctly drawn, and are touched with great spirit and animation. His pictures are well composed, and his landscapes represent very agreeable scenery. He sometimes painted large pictures, such as the Battle of the Boyne, and the Sieges of Naarden and Namur, but they are inferior to his small pictures. In the portraits of the Duke of Schomberg on horseback, by Kneller, the horse, and the battle in the back-ground, were finely painted by John Wyck. He painted several views in Scotland, and in the Isle of Jersey, and made the designs for a book of hunting and hawking. He died at Mortlake in 1702.

WYNANTS, JOHN. This eminent landscape painter was born at Haerlem in 1600. It is not known by whom he was instructed, but he was one of the most distinguished artists of his time, and established an academy, which has produced some of the ablest painters of the Dutch school. He has the credit of ranking among his disciples Adrian Vandevelde, Philip Wowermans, and other eminent masters, who occasionally contributed to the embellishment of his landscapes, by the addition of their admirable figures and animals.

The pictures of Wynants are faithful transcripts of the scenery of his country, and, though the views are generally flat and confined, he has represented, with such truth and simplicity, the broken grounds and winding sandy roads, the plants and stunted trees, the cottage and the hovel, that he always presents us with a perfect representation of nature. From the facility with which he painted his works are by no means uncommon, though their merit secures them a place in the choicest collections, and they are very valuable. He died in 1670, aged 70.

WYTMAN, MATTHEW. This painter was born at Gorcum in 1650, and studied for some time under Henry Verschuring. His first pursuit was landscape painting; but he afterwards became a scholar of John Bylaert, and applied himself to painting conversations, and domestic subjects, in which he imitated the style of Gaspard Netscher with success. He also painted flowers and fruit, and his pictures of that description were not without great merit. He had acquired considerable reputation, and had met with very flattering encouragement, when he died, in the prime of life, in 1689.

X

XAVIN, Paul. This artist, with his brother, Hubert Xavin, are mentioned by Papillon as natives of Paris, and engravers on wood. He has not, however, specified any of their works.

XIMENES, or Zimenes, Juan Fernandez. See Mudo.

Y

YANES, Hernando. This Spanish painter was a native of Almedina. He flourished about the year 1531, and is said to have studied at Rome, under Raffaelle. His principal works are in the churches at Cuenca, of which the most esteemed are the Adoration of the Magi, and Christ dead, in the lap of the Virgin.

YANUS, ———. Papillon mentions this artist as an engraver on wood, and speaks of his works as very delicately executed, but does not describe any of his cuts.

YEATES, Nicholas. An English engraver, who flourished about the year 1680. He executed a few plates of portraits, in a very indifferent style, among which is that of

Sir William Waller, General for the Parliament.

YEPES, Thomas de. This artist was a native of Valencia, and excelled in painting flowers, fruit, fish, and still-life. There are many of his works in the private collections at Madrid, Seville, and in his native city, where they are highly esteemed. He died in 1674.

YVER, Peter. A Dutch engraver, who flourished at Amsterdam about the year 1747. Among other plates he engraved a few portraits.

YUSO, Fray Matias Antonio Trala. This Spanish painter was born at Valencia in 1680. He became a monk of the order of St. Francis, and was principally employed in painting pictures of the Virgin and Holy Families, for the church of his monastery, which are said to have possessed considerable merit. He died in 1753, aged 73.

Z

ZAAGMOOLEN, Martin. This artist was a native of Holland, but neither the place of his nativity, nor the master under whom he studied, are mentioned. Houbraken notices him as a painter of history, and describes a picture of the Last Judgment, by him, in which were introduced a great number of figures, very incorrectly drawn, and feebly coloured.

ZAAL, J. A Flemish engraver, by whom we have a large etching, representing a Boar-hunt, *after Snyders*. It is executed in a bold, masterly style, and the masses are broad and powerful, but the drawing is not very correct.

ZABELLI, or Zabaglio, Antonio. This artist was born at Florence about the year 1740. He engraved several portraits for the collection published by Allegrini, at Florence; and some plates after the principal pictures at Naples; among which are the following:

Mary Magdalen; *after Guercino.*
The Flight into Egypt; *after Guido.*
The Meeting of Christ and St. John; *after the same.*
The Three Marys at the Tomb of Christ; *after An. Caracci.*

ZABELLO, Giovanni Francesco. This Italian engraver, according to Orlandi, was a native of Bergamo, and flourished about the year 1546. He marked his prints with a die, to which he added the date.

ZACCHETTI, Bernardino. This painter was a native of Reggio, and flourished about the year 1523. He is supposed, by Tiraboschi, to have been a disciple of Raffaelle; but Lanzi considers this conjecture not well founded. His picture in the church of S. Prospero, designed and coloured in the style of Garofalo, and others of his works, of a similar character, have probably given birth to such an opinion.

ZACCHIA, Paolo, il Vecchio. This painter was a native of Lucca, and flourished about the year 1527. He is supposed by Lanzi to have studied at Florence, and painted history with considerable reputation. There are several altar-pieces painted by him in the public edifices at Lucca, which prove him to have been an artist of great ability, particularly the Assumption of the Virgin, in the church of S. Agostino; and the Ascension, in S. Salvatore. In the latter he evinces an acquaintance with fore-shortening, superior to the artists of his time.

ZACCOLINI, Padre Matteo. According to Baglione, this artist was born at Cesena, in the Roman states, in 1590, and distinguished himself as a painter of perspective, in which he is said to have instructed Domenichino and Nicholas Poussin. He became a

monk of the order of the Theatines, and his principal works are in their church of S. Silvestro, on Monte Cavallo. He wrote some treatises on perspective, the manuscripts of which are preserved in the Barberini library. He died in 1630, aged 40.

ZACHTLEVEN, Cornelius. This painter was born at Rotterdam in 1606. It is not known from whom he received his first instruction in the art, but he settled at Antwerp, where he acquired considerable reputation as a painter of drolls and drunken frolics, in which he imitated the style of Adrian Brower. He also painted the interiors of farm-houses and kitchens, with the recreations of the villagers, in which he appears to have made the works of David Teniers his model. Some of his best pictures represent corps de gardes, with soldiers playing at cards, and amusing themselves, embellished with armour, helmets, and warlike implements, which are drawn with precision, and touched with great spirit. His works of that description are well composed, and his design is bold and free. Though his pencil is less delicate and spirited, and his colouring less clear and harmonious, than in the productions of the two eminent artists whose style he followed, his pictures possess considerable merit, and are thought deserving of a place in the best collections. We have a few etchings by Cornelius Zachtleven, executed in a spirited style, from his own designs; among which are the following:

A set of five grotesque subjects, representing the Five Senses.
Twelve small plates of Dogs, Cats, Fowls, &c.
A Landscape, with Goats and a Goatherd; etched in a bold, masterly style.

ZACHTLEVEN, Herman. He was the younger brother of Cornelius Zachtleven, born at Rotterdam in 1609, and is said to have been a scholar of John van Goyen. He did not, however, follow the style of that master, but applied himself to designing the most picturesque views on the borders of the Rhine and Meuse, which he painted in a neat, highly finished style, and introduced an infinite number of figures and boats, which are correctly drawn, and touched with neatness and spirit. His skies are light and floating, and his perfect acquaintance with aerial perspective, enabled him to give to his distances a pleasing and natural degradation. His colouring is clear and transparent, and his pencil light and firm. It has been asserted that he travelled to Italy, but it is proved by the Dutch biographers, that he never went further from his native country than to visit Guelderland, and the Dutchy of Cleves, for the purpose of making designs of the most interesting views in that neighbourhood. His drawings of that description enrich the portfolios of the curious; and his pictures are found in the choicest collections. He resided the greater part of his life at Utrecht, where he died, in 1685, aged 76.

Herman Zachtleven etched a few plates of landscapes, from his own designs. They are executed in a neat, spirited style; among others are the following:

A Landscape, with Cottages, and some Cows in the fore-ground.
A Mountainous Landscape, with figures.
A set of six Landscapes, numbered.
A Landscape, with two Elephants.

ZAECH, Bernard. A German engraver, by whom we have a set of ruins, *after Jonas Umbach*. They are etched, and finished with the graver in a very neat style.

ZAGANELLI. See COTIGNOLA.

ZAGEL, MATTHIAS. This ancient German engraver is named by different authors Zatzinger, Zasinger, and Zinck. He flourished about the year 1500, and, from the style of his engraving, was probably a goldsmith. His plates are executed with the graver, in a neat manner, but without the least taste, and his compositions and drawings are very indifferent, and in so stiff and gothic a style, that if his prints were not dated, they would be judged to be anterior to those of Martin Schoen. It has been observed, that as he used the graver with great delicacy and timidity, his plates could not resist many impressions, and that after they were retouched, the prints were very bad. It is therefore necessary to see the early impressions of them, to form a proper judgment of the merit of his works. He usually marked his plates with the letters M Z, in a gothic character, thus, , or . The following are his principal plates:

Solomon's Idolatry; dated 1501.
The Virgin and infant Christ, in which she is represented holding a Cup to catch the Water from a Fountain. 1501.
St. Catherine, with the Instrument of her Martyrdom.
St. Ursula.
St. Christopher carrying the infant Christ on his shoulder.
The Martyrdom of St. Sebastian.
Socrates and Zantipe.
A Cavalier seated, in a Landscape, entertaining his Mistress.
A March of Soldiers, preceded by a Drummer and a Fifer.
A Lover and his Mistress embracing. 1505.
An Assembly of Courtiers, some dancing, called *The Great Ball.*
A Tournament in the Streets of Munich, called *The Great Tournament.*

All these prints are very scarce.

ZAGEL, or ZAGHEL, THEODORE. This artist is mentioned by Orlandi in the Abecedario, as the engraver of a print representing a Woman with her back towards the spectator. It is marked with the cipher .

ZAIS, GIUSEPPE. This painter was a native of Venice, and studied under Francesco Zucherelli, during his residence in that city. He painted landscapes with considerable success. He possessed a genius more inventive and original than his instructor, but was inferior to him in the facility of his touch, and the suavity of his colouring. He also painted battle-pieces, which possessed great merit. He died at an advanced age, in 1784.

ZAMBONI, MATTEO. According to Crespi, this artist was a native of Bologna, and flourished about the year 1700. He was one of the ablest disciples of Carlo Cignani, and painted history with considerable reputation. He had given proof of very promising talents, in two altar-pieces in the church of S. Niccolo, at Rimini, representing the Life of S. Pietro Celestino, and of S. Benedetto; when he died in the bloom of life.

ZAMBRANO, JUAN LUIS. A Spanish painter born at Cordova in 1599. He was a disciple of Pablo de Cespedes, and was a successful follower of the style of that master.

His principal works are in the cathedral at Cordova, and in the church of the convent of Los Martyros, where he painted two altar-pieces, representing the Stoning of Stephen, and the Martyrdom of S. Acisclo and S. Victoria. In the colegio de Santa Catalina, is a fine picture by him of the Guardian Angel, and a St. Christopher, which Palomino describes as designed in the great style of Michael Angelo. He passed the latter part of his life at Seville, where he painted several altar-pieces for the church of St. Basil, and died in that city in 1639, aged 40.

ZAMORA, Juan de. This artist was a native of Seville, and flourished about the year 1650. He distinguished himself as a painter of landscapes, embellished with historical figures, in which he appears to have imitated the style of the best masters of the Flemish school. Some of his most considerable works are preserved in the episcopal palace at Seville.

ZAMPEZZO, Giovanni Batista. This painter was born at Cittadella, near Bassano, in 1620, and studied at Venice, under Jacopo Apollonio. He was a successful imitator of the style of his instructor, and painted some altar-pieces for the churches at Bassano, which were esteemed little inferior to the works of his master. He died in 1700, aged 80.

ZAMPIERI, ———. See Domenichino.

ZAN, Bernard. An engraver mentioned in the Abecedario, who is said to have flourished about the year 1571. He marked his prints with the initials B. Z. with the date; but his works are not specified.

ZANARDI, Gentile. According to the Padre Orlandi, this paintress was a native of Bologna, and was instructed in the art by Marc Antonio Franceschini. She possessed an extraordinary talent of copying the works of the principal masters with a softness and amenity of colour that surprised the artists of her time; and also painted historical subjects of her own composition.

ZANCARLE, Poliphilos. This artist is mentioned by Florent le Comte as the engraver of twelve plates of antique foliage for friezes.

ZANCHI, Antonio. He was born at Venice in 1639, and was a scholar of Francesco Rusca. According to Lanzi, he is more noted for the number of his works, in the public edifices at Venice, than for their merit. In the scuola di S. Rocco, is his most considerable performance, representing the plague which afflicted Venice in 1630. In the church of S. Girolamo there are several of his works, particularly the Good Samaritan, and the Prodigal Son. He died in 1722, aged 83.

ZANETTI, Count Antonio Maria. A Venetian Nobleman, who was not only celebrated for the curious collection of works of art which he possessed, but also for his own ingenious productions. He was born at Venice in 1680, and was taught drawing as an accomplishment, for which he conceived so strong an attachment, that at the age of fourteen he etched a set of twelve plates, from his own designs, representing studies of heads and figures, which he dedicated to Dr. Mead. Assisted by Antonio

Maria Zanetti, his relation, and others, he executed and published a great number of etchings and engravings on wood, in chiar-oscuro, from the drawings of Raffaelle, Parmigiano, and other celebrated painters, many of which he had purchased at the sale of the Arundelian collection. They are divided into two sets, and together consist of ninety-nine prints on copper and wood, with the portrait of Zanetti, engraved by *Faldoni*, from a painting by *Rosalba*, in the front of the work. He marked his prints with a monogram, composed of an A, an M, and a Z, thus ⱭL. We have also by him,

A set of twelve etchings of Figures and Animals; *after B. Castiglione.*
A set of eighty prints of Antique Gems.

He died at Venice in 1757, aged 77.

ZANETTI, Antonio Maria, the younger. He was the nephew of the amateur mentioned in the preceding article, and was born at Venice about the year 1720. He was librarian of St. Mark, and was not less distinguished than his uncle for his zealous attachment to the arts. In 1760 he published a set of eighty plates, designed and etched by himself, from the works of the Venetian painters, entitled *Varie Pitture a fresco de principali Maestri Veneziani, &c.*

ZANGRIUM, John Baptist. A Flemish engraver, who resided at Louvaine about the year 1600. He published in 1602 a book of dresses, with the title *Album Amicorum habitibus Mulierum omnium nationum Europæ.* By the side of each figure is an ornamental mantle, with a helmet, and a blank left for a coat of arms. They are neatly executed, but without much taste. In the beginning of the work are introduced the portraits of the Duke of Brabant; Isabella Clara, his Duchess; and Justus Lipsius.

ZANI, Giovanni Batista. This artist was a native of Bologna, and a scholar of Giovanni Andrea Sirani. He intended to form a collection of etchings from the works of the most eminent Bolognese painters, and for that purpose had completed the drawings from the cloisters of S. Michele in Bosco, but died young before the etchings were finished.

ZANIMBERTI, Filippo. This painter was born at Brescia in 1585, and was brought up in the school of Santa Peranda. He painted history in the style of his instructor, and there are several pictures by him in the churches at Brescia and at Venice, which establish his reputation as an artist of considerable ability, particularly a large picture of the Miracle of the Manna, so much commended by Ridolfi and Zanetti. He also excelled in painting easel pictures for the private collections, representing historical or fabulous subjects, into which he introduced a great number of small figures, well composed, and touched with great spirit. He died in 1636, aged 51.

ZANOTTI, Giovanni, Pietro. This artist, though of Italian origin, was born at Paris in 1674. He was sent when young to Bologna, where he became a scholar of Lorenzo Pasinelli. Under that master he acquired an agreeable tone of colouring, a mellow pencil, and an intelligent acquaintance with the principles of the chiar-oscuro. He painted several altar-pieces for the churches at Bologna, of which the most esteemed are the Incredulity of St. Thomas, in the church of S. Tommaso dal Mercato; the

Resurrection, in S. Pietro; the Nativity, in La Puritá; and a large picture in the Palazzo Publico, representing the Ambassadors from Rome swearing fidelity to the Bolognese. He resided great part of his life at Cortona, where he also distinguished himself by several pictures he painted for the churches, particularly Christ appearing to Magdalen; Christ bearing his Cross; and the Murder of the Innocents.

Zanotti was a laborious and intelligent writer on art; of his numerous publications, the most considerable is his *Storia dell Accademia Clementina di Bologna,* published in two volumes, quarto, in 1739. He died in 1765, aged 91.

ZARINNENA, Francisco. According to Palomino, this painter was born at Valencia about the year 1550. He went to Italy when he was young, where he is said to have had the advantage of studying in the school of Titian. His principal works are in the monastery of San Miguel de los Reyes, without the walls of Valencia. In composition and colouring they are worthy of the school in which he was educated. He died in 1624, aged about 74. Francisco Zarinnena had two sons, Cristobal and Juan, who were his disciples, and painted history in the style of their father. There are several of their works in the public edifices at Valencia.

ZARLATTI, Gioseffo. An Italian engraver, born at Modena about the year 1635. We have a few etchings by him, of historical and fancy subjects, from his own designs, executed in so spirited and pleasing a style, that his premature death, at a very early age, is deeply regretted.

ZATZINGER, ——. See Zagel.

ZE, De. The name of this artist is affixed to a small print representing Christ dead in the Tomb, attended by an Angel. It is executed entirely with the graver, in a style resembling that of John Sadeler, and is apparently from his own design.

ZEEMAN, Remy, or Reinier. A Dutch painter and engraver, born at Amsterdam in 1612. He excelled in painting sea-views and shipping, which he designed with great correctness and precision, and the figures he introduced into his pictures are well drawn, and touched with spirit. We have several etchings by this artist, from his own designs, which are executed in a bold, free style; among which are the following:

A set of eight plates of Shipping; designed and engraved by *Remy Zeeman.* 1632.
A set of four Views in Amsterdam. 1636.
A set of four Sea-ports in Holland; published at Amsterdam in 1656.
The Four Elements; in four plates; *Reinier Zeeman, fec.*
Two Views in Paris, one of the Faubourg St. Marceau, the other of the Gate of St. Bernard.
A set of twelve Views of Shipping; published in London by Ar. Tooker.

ZEEMAN, Enoch. This artist is mentioned by the noble author of the Anecdotes. He resided several years in London, where he met with considerable employment in painting portraits and heads, in the laboured style of Denner. He died in 1744, leaving a son, Paul Zeeman, who followed the same profession. Isaac Zeeman, brother of Enoch, also practised the art, and died in 1751, leaving a son, who was also a painter.

ZEGHERS, ——. See SEGHERS.

ZELOTTI, BATISTA. This painter was born at Verona in 1532, and was brought up in the school of Antonio Badile. He was the fellow student and friend of Paolo Veronese, with whom he co-operated in several important works in the public edifices at Venice. He is called by Vasari, Batista da Verona, and is numbered, by that author, among the disciples of Titian. His picture of the Holy Family, in the Carara collection, is painted entirely in the style of that master, and it is to his studies in that school that he was indebted for that warmth and harmony of colouring, in which he surpassed Cagliari. He particularly excelled in fresco painting, and his ability in that branch induced Paolo to court his assistance in many of the great works in which he was engaged; and some of the frescoes by Zelotti have been attributed to that master. The great emblematical subjects, painted by Zelotti in the hall of the Council of Ten, in the Palazzo di S. Marco, at Venice, have been engraved by Valentine le Febre, as the works of Paolo Veronese. He was more successful in fresco than in oil-painting, although some of his works in the latter are deservedly admired, particularly his two pictures representing the Conversion of St. Paul, and Christ with his Disciples in the Fishing-bark, in the cathedral at Vicenza. He possessed great fecundity of invention; his compositions are learned and judicious, and his touch is bold and animated; but he is inferior to Il Veronese in the graceful turn of his figures and the beauty of his heads. He died in 1592, aged 60.

ZENCI, DOMENICO. An Italian engraver who flourished about the year 1570. He worked in a style resembling that of Marco da Ravenna, and he is supposed to have been a disciple of that master. His prints are, however, very inferior, and his drawing is incorrect. He engraved a set of portraits, to which he affixed a frontispiece ornamented with figures. The work is entitled *Illustrium Jureconsultorum Imagines.*

ZENOBIO, ——. See CARLEVARIIS.

ZENONI, DUCE. This artist appears from his name to have been a native of Italy. He was a goldsmith, and engraved a few plates of portraits, which are neatly executed with the graver, but in a stiff, formal style. Among others is a portrait of Henry III. of France, an oval plate, with an ornamental border, from his own design; it is inscribed, *Duce Zenoni Orefice f.* 1634.

ZETTER, PAUL DE. This artist was a native of Hanover, and flourished about the year 1630. He was chiefly employed in engraving portraits, from his own designs, which are executed with sufficient neatness, but in a stiff, tasteless style. He engraved several plates for Boissard's collection of portraits. His prints are sometimes marked with the initials P. D. Z. fec. and sometimes with a cipher composed of a P and a Z joined, ℔.

ZIARUKO, JOHN. He was a native of Poland, and was probably a painter. We have by this artist a set of large etchings, from his own designs, representing the ceremonies used at the Coronation of Louis XIII. of France. They are executed in a slight, spirited style.

ZIFRONDI, Antonio. According to Tassi, this painter was born at Clusone, in the Bergamese state, in 1657. After being instructed in the rudiments of design he went to Bologna, where he entered the school of Marc Antonio Franceschini, and by the instruction of that able artist became a reputable painter of History. There are many of his works in the churches and private collections at Clusone, which proved him to have possessed a ready invention, and uncommon facility of execution. One of his most admired works is a picture of the Annunciation, in the church of S. Spirito. He died in 1730, aged 73.

ZILOTTI, Domenico Bernardo. This artist was born at Borso, near Bassano, about the year 1730. He painted landscapes in the style of Francesco Zuccherelli, which possess considerable merit. We have several etchings by Zilotti, some of which are from his own designs, and others from the works of Simonini, Marieski, and others, which are executed in a neat, spirited style.

ZING, or Zingg, Adrian. He was a native of Switzerland, and was for some time instructed in engraving by John Rudolf Holzhalb, of Zuric; but he afterwards went to Berne, where he became a pupil of Louis Aberli, with whom he remained two years. He afterwards visited Paris, where he received some lessons from John George Wille, by which his style was greatly improved. During a residence of seven years at Paris, he had acquired considerable reputation, when he was invited to Dresden by the Elector of Saxony, where he was appointed engraver to the court, and was made a member of the electoral academy. We have a variety of landscapes and views by this ingenious artist, which are executed in a neat, clear style, and produce a very pleasing effect. Among many others we have the following prints by him:

Two Marine Views; *after Vernet;* one entitled *La Peche heureuse;* the other *L'Ecueil dangereux.*
A Landscape, with Nymphs bathing; *after Dietricy.*
A Moonlight; *after A. Vander Neer.*
Two Views on the Maine; *after C. G. Schutz.*
A pair, representing the Port and the Gulf of Naples; *after P. Mettay.*

ZING, ———. See Zagel.

ZINMERMAN, Michael. According to Papillon, this artist was a native of Vienna, and flourished about the year 1550. He is said to have been a painter, as well as an engraver on wood, and executed the cuts of a large geographical chart, consisting of ten parts, which join together. It represents the kingdom of Hungary, with the arms of the provinces, from a design of *Wolfgangus Lazius,* Physician and Historiographer to the Emperor Ferdinand I. Papillon describes it as a very fine performance.

ZOBOLI, Jacopo. He was a native of Modena, and flourished about the year 1740. He was first a disciple of Francesco Stringa, but afterwards studied at Bologna, and from thence went to Rome, where he died, in 1761, with the reputation of a respectable painter of history. One of his principal works at Rome is a picture of S. Girolamo, in the church of S. Eustachio, which is finely composed, and exhibits a harmony of colouring superior to most of his contemporaries.

ZOCCHI, Guiseppe. This artist was born at Florence in 1711. He was chiefly employed in embellishing the palaces of the nobility in that city and its vicinity, with ceilings and other decorations, particularly those of Rinuccini and Gerini. He made drawings of the most remarkable views in Florence, and the villas in the environs, which he caused to be engraved and published in sets. The figures which he introduced into them were etched by himself, and two entire plates of the last set. He died at Florence in 1776.

ZOCCHI, or Zucchi, Gioseffo. See Zucchi.

ZOFFANY, ——. See Appendix.

ZOLA, Guiseppe. This artist was born at Brescia in 1675, and distinguished himself as a landscape painter of considerable ability. He resided the greater part of his life at Ferrara, where there are several of his works, in the public edifices and private collections, which are painted in a bold, free style. He usually introduced into his pictures subjects of sacred history, in which the figures are not equal to the landscape. Some of his best productions are in the church of S. Lionardo, at Ferrara. He died in 1743, aged 68.

ZOPPO, Marco. This painter was born at Bologna about the year 1445. He learned the rudiments of design in his native city, but he afterwards studied at Padua, under Francesco Squarcione. Educated in the same school with Andrea Mantegna, he became a respectable competitor with that distinguished artist in several public works at Padua. He resided some time at Venice and Pesaro, and painted an altar-piece for the church of the Osservanti, in the latter city, representing the Virgin and infant Christ, seated on a throne, surrounded by several saints. It is inscribed with his name, and dated 1471. He died in 1517, aged about 72.

ZORG, Henry Martin Rokes, called. This artist was born at Rotterdam in 1621. He was the son of Martin Rokes, the master of the passage-boat from Rotterdam to Dort, who, on account of his extraordinary care and attention to passengers, and the commissions he received, acquired the appellation of Zorg, or Careful, and the name descended to our artist. Having shown an early disposition for the art, he was sent to Antwerp, where he was placed under the tuition of David Teniers the younger, and became an eminent painter of similar subjects to those in which his celebrated instructor had acquired so distinguished a reputation. His pictures represent the interiors of Dutch apartments, with figures regaling and amusing themselves, in which he sometimes imitated the style of Adrian Brower; and the general character of his works is a mixture of the different attributes of the above-mentioned eminent artists. He also painted conversations and domestic subjects, fairs, and fish-markets, which are ingeniously composed and correctly drawn: his colouring is warm and mellow, and he had a competent knowledge of the principles of the chiar-oscuro. He died in 1682, aged 61.

ZOROTI, Domenico. An Italian engraver, who, according to Florente le Comte, resided in Germany, where he engraved some portraits.

ZOUST, ———. See SOEST.

ZUBERLEIN, or ZIBERLIEN, JACOB. This artist was a native of Tubingen, in Germany, and flourished about the year 1590. He is said to have been a painter, but is more known as an engraver on wood, and executed a considerable number of wooden cuts, among which are the frontispieces for the Annals of Crusius, printed at Frankfort in 1595. He usually marked his prints with a monogram composed of an I and a Z, thus, ⅄, to which he sometimes added a small tub.

ZUCCARO, or ZUCCHERO, TADDEO. This painter was born at S. Angelo in Vado, in the Duchy of Urbino, in 1529. He was the son of Ottaviano Zuccaro, a painter of little celebrity, by whom he was instructed in the elementary principles of design; but he afterwards became a disciple of Pompeo da Fano. Desirous of improving himself by studying the works of the great masters at Rome, he ventured to visit that city when he was only fourteen years of age. Young, and unprotected in that great capital, he was obliged to follow the humble occupation of a colour-grinder. In that state of destitution, he had still the courage to devote a portion of his time to the prosecution of his studies; and it frequently happened, that after passing the day in designing from the works of Raffaelle, in the Palazzo Chigi, he was compelled to sleep under the loggie of the palace, being without the means of providing himself with a lodging. In this miserable condition, he was noticed by Daniello de Por, a painter then in some estimation, who favoured him with his assistance and advice; and in 1547, when he was eighteen years of age, he was employed to decorate the façade of the Palazzo Mattei, with some emblematical subjects in chiar-oscuro. By this, his first public work, he acquired considerable reputation, and he was soon afterwards engaged by the Duke of Urbino to paint a series of frescoes, in a chapel of the cathedral. He also executed some considerable works at Pesaro, and returned to Rome in the time of Julius III. where he was employed by that pontiff, and by his successor Paul IV. in the embellishment of the Vatican, particularly in the apartments called Il Torrione. In a chapel of the church of S. Maria della Consolazione, he painted in fresco several subjects of the Passion of our Saviour, which are considered among his best performances. He was next employed by Cardinal Farnese to ornament the villa he had built at Caprarola; and it was on this occasion, more than any other, that he discovered the talents of an able artist. He represented the most memorable actions of that illustrious family, particularly those of Paul III. and Alessandro Farnese, in a variety of compartments, in which he has evinced great powers of invention, and a judicious arrangement of his subjects.

On the merit of these performances, Lanzi observes, that the admirers of art who visit the palace of Caprarola, usually return from it with a much more favourable idea of the powers of Taddeo, than they had conceived before they went thither; and adds, that he was assisted, in the execution of that great undertaking, by some young artists, who afterwards proved superior to himself. John Joseph Prenner has engraved this work in a set of forty-five plates, published in 1748.

Taddeo Zuccaro died at Rome in 1566, in the thirty-seventh year of his age, worn out with continual exertion, and some disposition to excess. He was buried in the church of La Rotonda, near the remains of Raffaelle, and the following epitaph was afterwards inscribed on his tomb by his brother, Federigo: *Fredericus mœrens posuit anno* 1568,

moribus, picturâ, Raphaeli Urbinati simillimo. An unwarrantable flattery, which can only be palliated by the partiality of fraternal affection.

ZUCCARO, or Zucchero, Federigo. He was the younger brother of Taddeo, born at S. Angelo in Vado, in 1543, and was placed, when he was very young, under the tuition of his brother, at Rome, who paid the greatest attention to his education. In a few years he was sufficiently advanced in the art to be able to assist Taddeo in several of the considerable works in which he was engaged, and was employed by Pope Pius IV., in conjunction with Federigo Baroccio, in the Palazzo Belvedere, where he painted the History of Moses and Pharaoh; the Marriage of Cana; and the Transfiguration. These works gained him great reputation; and Taddeo, far from being jealous of his rising fame, furnished him with further opportunities of distinguishing himself, by making him his coadjutor in his great works in the Vatican, and the Villa Farnese, at Caprarola. He was invited to Florence by the Grand Duke, to finish the cupola of S. Maria dei Fiori, which had been left imperfect by Giorgio Vasari, and he executed the commission to the entire satisfaction of his employer. Taddeo finding how great a resource the talents of his brother had been to him, earnestly solicited him to return to Rome, and soon after his arrival, he had to lament the loss of his brother, in the prime of life.

Gregory XIII. who had succeeded to the papal throne, engaged him to paint the vault of the Capella Paolina. Whilst he was thus employed in the Vatican, having some difference with the officers of his holiness, he painted an emblematical subject of Calumny, in which he represented the portraits of the individuals who had offended him, decorated with the ears of Midas, and exhibited the picture over the portico of the church of St. Luke, on the festival of that saint. Finding that this imprudent sally of his resentment had excited the displeasure of the Pope, he determined to fly from Rome, leaving his work in the Paolina unfinished. He took refuge in France, where he was for some time employed in the service of the Cardinal of Lorraine. From thence he went to Flanders, where he painted several cartoons for tapestry.

In 1574 he arrived in England, and was very favourably received. He painted the portrait of Queen Elizabeth, and those of several of her courtiers, and it is affirmed by Lord Orford, that Mary, Queen of Scots, also sat to him, from which a print was engraved by Vertue. It may, however, be reasonably presumed, that the portrait of Mary, said to have been painted by Zuccaro, was copied from some other picture of that unfortunate princess, as, at the period of Zuccaro's arrival in England, she was in close confinement, and had already passed several years of that rigid imprisonment, which was terminated by a mock trial and a brutal execution. What other pictures he painted here we have no certain account of, probably they were not numerous, as his stay was not long; historic subjects were not at that time in fashion, and he had a bigotted attachment to his religion.

He returned to Italy, and resided some time at Venice, where the patriarch Grimani employed him to finish the fresco ornaments of his chapel, which had been begun by Batista Franco. He added, from his own compositions, the Resurrection of Lazarus, and the Repentance of Mary Magdalen. For the same place he painted a large picture of the Adoration of the Magi, which was much admired. In conjunction with the best Venetian masters of his time, he was employed in the embellishment of the hall of

the Grand Council at Venice, and his performances were so much admired, that the Republic conferred on him the order of knighthood. He now ventured to return to Rome, and the Pope not only overlooked his indiscretion, but employed him to finish the work he had begun in the Capella Paolina.

During the pontificate of Sixtus V. he was invited to the court of Madrid by Philip II. who employed him to paint the frescoes in the lower cloister of the Escurial. In this undertaking he did not succeed to the satisfaction of the King. Whether Philip's expectations were raised too high by the report his emissaries in Italy had made of Zuccaro's talents, or whether the vanity of the painter, for which he was remarkable, disgusted him, it is certain, that of all the artists who were employed at the Escurial, he alone failed of success. At the same time that Philip dismissed him from his service, he compensated him, in the most liberal manner, for what he had done; and, it is said, that the payments made to Zuccaro were larger than to any other painter who had visited Spain. After his departure, his works in the Escurial were expunged, and were replaced by others of Pellegrino Tibaldi. On his return to Rome he commenced the establishment of the Academy of St. Luke, for which he had received letters patent from Gregory XIII. and at his death, which happened in 1609, in the sixty-sixth year of his age, he bequeathed all his property to the Academy.

Federigo Zuccaro possessed a ready and inventive genius, but his compositions are frequently incongruous and extravagant; his design is not incorrect, but an affectation of grandeur, a predilection for dispatch, and a commanding facility, led him into the vices of a mannerist. His forms are by no means select, the characters of his heads are frequently repeated, and exhibit the formality of portraiture. His colouring is clear and brilliant, but without mellowness or harmony.

ZUCCHERELLI, Francesco. According to Lanzi, this painter was born at Pitigliano, in Tuscany, in 1702. He was first a scholar of Paolo Anesi, but he afterwards studied successively under Gio Maria Morandi, and Pietro Nelli. For some time he applied himself to historic painting, but his natural genius leading him to another branch of the art, he afterwards confined himself to landscapes, with small figures, in which he acquired a pleasing and elegant style, which was greatly admired, not only in Italy, but throughout Europe.

In 1752 he visited England, where he met with very flattering encouragement, and several of his pictures were engraved by Vivares, and other artists. At the foundation of the Royal Academy, Zuccherelli was chosen one of the original members. About the year 1773 he returned to Italy, and settled at Florence, where he vested a considerable sum of money, the produce of his talents, in the security of one of the monasteries which were suppressed, a few years afterwards, by the Emperor Joseph II. By this unfortunate circumstance he was reduced to indigence, and at an advanced age was obliged to resume his pencil, which he had relinquished. He died at Florence in 1788, aged 86.

In the early part of his life Zuccherelli amused himself with the point; among others, we have the following etchings by him:

A set of various studies; from the designs of *A. del Sarto.*
The Virgin and infant Christ, with St. John and S. Anne; *after the same.*
The Wise and the Foolish Virgins; *after Gio. Menozzi.*
The Statue of Victory; after the sculpture of *M. Angelo Buonaroti.*

ZUCCHI, Jacopo. This painter was born at Florence about the year 1541. He was a disciple of Giorgio Vasari, and assisted that master in several of his works. According to Baglione, he visited Rome when young, in the pontificate of Gregory XIII., where he was favoured with the patronage of Cardinal Ferdinando de Medici, who employed him in some considerable fresco works for his palace. There are also several altar-pieces by him in the public edifices at Rome, of which the most worthy of notice are the Nativity of St. John, in the church of S. Giovanni Decollato; and the Descent of the Holy Ghost, in S. Spirito in Borgo.

ZUCCHI, Andrea. This artist was born at Venice about the year 1675. He engraved part of the plates for a collection of prints from the most celebrated paintings at Venice, consisting of fifty-seven plates, published by Lovisa. We have also by him a set of twelve prints of Venetian habiliments. The following are among his best works:

Tobit and the Angel; *after Titian.*
St. John the Evangelist; *after the same.*
St. John the Baptist; *after P. Veronese.*
The Martyrdom of Paolo Erizzo; *after P. Longhi.*
The Birth of the Virgin; *after Niccolo Bambini.*
The Miracle of the Manna; *after G. Porta.*
The Goddess Cybele in a Car, drawn by Lions; *after Tintoretto.*
Aurora and Tithon; *after the same.*
Æneas saving Anchises from the Burning of Troy; *after Seb. Ricci.*

ZUCCHI, Francesco. This artist was born at Venice in 1698. He was the son of Andrea Zucchi, and was instructed by his father in the art of engraving. He was invited to Dresden, to engrave some plates from the pictures in the Electoral Gallery. We have, among others, the following prints by him:

The Portrait of a Spaniard; *after Rubens;* in the Dresden Gallery.
The Portrait of a Lady, resembling one of Rubens's wives; *after the same*; in the same collection.
St. Helena worshipping the Cross; *after Gio. Bettini Cignaroli.*
Two Allegorical Subjects; *after Antonio Balestra.*

ZUCCHI, Lorenzo. He was the younger brother of the artist mentioned in the preceding article, born at Venice in 1704. He was instructed in design and engraving by his father, Andrea Zucchi. In 1738 he was appointed engraver to the Elector of Saxony, and was employed to execute several plates for the collection of the Dresden Gallery. The following are among his best prints:

The Seven Sacraments; *after Spagnoletto.*
The Martyrdom of St. Peter and St. Paul; *after Nic. del Abati.*
The Crowning of St. Catherine; *after Rubens.*
A Sacrifice to Venus; *after Ger. Lairesse.*
The Flaying of Marcyas; *after Langetti.*
St. Michael combating the Dragon; *after Torelli.*
The Tribute-Money; *after Titian.*
David with the Head of Goliah; *after Luc. Giordano.*

ZUCCO, Francesco. According to Tassi, this painter was a native of Bergamo, and flourished about the year 1605. He first studied at Cremona, in the school of the Campi, and was afterwards a disciple of Pietro Moroni. He painted history and portraits with considerable reputation, in which he sometimes imitated the style of Paolo Veronese with such success, that some of his works have been mistaken for the productions of that master, particularly two pictures representing the Nativity, and the Adoration of the Magi, in the church of S. Gottardo, at Bergamo. He died in 1627.

ZUGNI, Francesco. This painter was born at Brescia in 1594, and, according to Ridolfi, was a scholar of Palma. He was inferior to his instructor in the selection of his forms and the ease of his attitudes; but he surpassed him in the *impasto* and vigour of his colouring. He particularly excelled in fresco, and frequently embellished with his figures the architectural and perspective views of Tommaso Sandrino. His works in oil also possess great merit; one of his most esteemed pictures is an altar-piece representing the Circumcision, in the church of S. Maria delle Grazie, at Venice. He died in 1636, aged 62.

ZUPELLI, Giovanni Batista. This artist was a native of Cremona, and flourished about the end of the fifteenth century. He painted landscapes, which he usually embellished with figures, representing subjects from sacred history. His style, though dry and gothic, exhibits originality, and a graceful air, which distinguishes his figures beyond those of the generality of his contemporaries. In the church of the Eremitani, at Cremona, is a landscape, with a Holy Family, by this master, which is mentioned by Lanzi in very favourable terms. He died in 1636, aged about 62.

ZURBARAN, Francisco. According to Palomino, this Spanish painter was born at Fuente de Cantos, in the vicinity of Seville, in 1596, and was a disciple of Pablo Roelas, under whose direction he applied himself with such diligence and success, that he soon acquired the reputation of an eminent painter of history. Captivated by the bold effect and vigorous chiar-oscuro, which distinguish the works of Michael Angelo Caravaggio, he adopted the style of that master, at the same time adhering closely to nature, which he faithfully followed, without extravagance or caprice. His first public performance was the History of San Pedro Nolasco, painted for the cloister of La Merced Calzada, and it gained him great reputation. The monks are all habited in white draperies, which are managed with infinite art and delicacy. There are many other works by him in the public edifices at Seville; and at Cordova, particularly in the Colegio de San Pablo.

About the year 1630 he was invited to Madrid, was appointed painter to the King, and employed in the palace of Buen-retiro, where he painted a series of pictures of the Labours of Hercules. In the Casa de Campo, and the other royal palaces, there are many other pictures by Zurbaran, as well as in the private collections. He was in great favour with Philip IV. in whose service he died, in 1662, aged 63.

ZUSTRUS, Lambert. This painter was a native of Germany, and flourished about the end of the sixteenth century. He was first instructed in the art by Christopher Swartz, of Munich; but he afterwards travelled to Italy, where he became a disciple of Titian, and was a successful imitator of the admirable colouring of that master, though he still

retained the dry and gothic style of design which characterised the productions of his country at that period. In the gallery of the Louvre is a picture by Zustrus, representing Venus and Cupid, with Mars in the back-ground.

ZYL, Gerard Pietersz van. This artist was born at Amsterdam in 1606. He distinguished himself as a portrait painter, and visited England in that capacity about the year 1635, when Vandyck was in full possession of the public favour. He formed an intimate acquaintance with that distinguished artist, who occasionally employed him to assist in the draperies and back-grounds of his pictures. By the frequent opportunities he had of profiting by the example and instruction of Vandyck, he became a successful imitator of his style; and after a residence of a few years in London, he returned to Amsterdam, where he met with very extensive employment, and acquired the appellation of the second Vandyck. Like that master, he particularly excelled in painting hands, and his colouring is chaste and clear. He died in 1667, aged 61.

ZYLVELT, Adam van. A Dutch engraver, born at Amsterdam about the year 1635. He engraved a set of plates from the designs of John Lingelbach, representing sea-ports, &c. We have also several portraits by him, some of which are from his own designs. He imitated the style of John Visscher with some success. Among others, we have the following portraits by him:

Dirk Volkhertz Coornhaert, or Cuernhaert, Engraver.
Stephen le Moine, Doctor in Theology at Leyden.
Christopher Wittichius, Professor of the University of Leyden.
Herman Witsius, Professor of Theology at Franecker.
John Hasius, Minister of the church of Haerlem.
Cornelius Bosch.

APPENDIX.

ADVERTISEMENT.

IN a work of so extensive a nature, it has been found impossible to avoid the omission of some Artists, that have escaped the vigilance of the Author; and of others, respecting whom he could not sooner obtain satisfactory information.

To supply the deficiency, and to meet the wishes of the most curious, it has been judged advisable to annex an Appendix; which will be found to contain the articles omitted, with the addition of such Artists, especially of Engravers, as, in the original plan, were not considered of sufficient importance to occupy a place in the body of the work, but whose prints have been found to be interesting to the general collector.

APPENDIX.

A

A. A—H. VANDER. An obscure Dutch engraver, who flourished about the year 1701. He is said to have been related to Peter Vander A. A. the celebrated publisher of Leyden, by whom he was employed to engrave some frontispieces, portraits, and other book plates. They are executed with the graver in a coarse, heavy style, and the drawing is very incorrect. In the collection of portraits, entitled, *Principum et illustrium Virorum Imagines,* is one by this artist, inscribed, *Otho Archiep. et Vice-Comes Mediolan. H. V. der Aa. del. et sculpsit.* He engraved the title for the *Index Batavicus,* by Adrian Pars, printed at Leyden in 1701.

ABATINI, GUIDO UBALDO. According to Passeri, this artist was a native of Cittá di Castello, and flourished about 1650, in which year he was admitted into the Academy at Rome. He was a disciple of Cavaliere Guiseppe Cesari, and distinguished himself as a painter of history in fresco. One of his principal works is the ceiling of the chapel of St. Theresa, in S. Maria della Vittoria, at Rome. He died in 1656, aged about 56.

ABBIATIS, P. M. The name of this engraver is affixed to a portrait of Girolamo Cornaro, procurator of St. Mark. It is without a date or the name of the painter.

ABBOT, J. There is a small etching of a horse, inscribed with this name, and dated 1767. It appears to have been the production of an amateur, for his amusement.

ABENTS, LEONARD. This artist was a native of Passau, in Bavaria, and flourished about the year 1580. He engraved the plan of the city of Passau for Braun's Topography. He marked his plates with a monogram composed of an L and an A, thus, .

ABERRY, J. A name affixed to a portrait of Sir Watkin Williams Wynne; *after T. Hudson.* It is etched in the manner of Worlidge, and is not an unsuccessful imitation of his style. It is dated 1753.

ABSHOVEN, ———. This ingenious artist was a native of Antwerp, and flourished about the year 1660. He was the favourite disciple of David Teniers the younger, and the most successful follower of his style. His pictures, like those of his master, repre-

sent village festivals, the interiors of cabarets, with peasants regaling and amusing themselves, corps-de-gardes, and chymists' laboratories, in which he approached so near to the admirable style of his instructor, that his pictures may easily be mistaken for those of Teniers. His touch is uncommonly light and spirited, and his colouring clear and silvery. The works of this painter are frequently met with in Flanders, where they are judged worthy of being placed in the best collections. He died young, about the year 1665.

ADAM, P. An English engraver, who flourished about the year 1690. We have a few etchings of landscapes by this artist, which are executed in a poor, tasteless style. In one of them a figure is represented seated on a bank, which is engraved in the manner of Mellan, without any cross hatchings. He usually signed his plates with his name, the letters P and A being joined together.

ADAMS, Charles. This artist is mentioned by M. Heineken as the engraver of a portrait of Charles Stuart, King of England. He has not, however, specified whether it is that of Charles the First or Second. It is not noticed by Grainger, nor in Bromley's Catalogue.

ADLER, Philip. This artist is called by Florent le Comte, Adler Paticina. He mentions a plate by him of St. Christopher carrying the infant Jesus, dated 1518. The print described by Mr. Strutt, as his best performance, representing an altar, with the Virgin Mary crowned, and a female Saint holding the infant Christ, was engraved by David Hopfer, whose mark, when the print is perfect, is at the bottom of the plate. The inscription on the tablet, Och opus, fecit, Philipus Adler Patricius, mdxviii., most probably relates to the altar having been erected by Philip Adler. In the print Mr. Strutt had seen, the mark of Hopfer had probably been cut off. Mr. Woodburn has a fine impression of this plate in its perfect state.

ADOLFFZ, ———. By this engraver, who, from his name, appears to have been a native of Germany, we have a portrait of the Duke de Biron, Marshal of France, on horseback. It is now become scarce.

ADORF, J. A. C. According to M. Heineken, he was a student in philosophy, and engraved, for his amusement, a portrait, inscribed *Andr. Ehrig. Med. Cultor, Æ.* 59. He was a native of Germany.

AELS, ———. The name of this engraver is affixed to a print representing St. Joseph leading the infant Jesus by the hand. The back-ground is a landscape.

AELTS, Nicholas van. He was born at Brussels about the year 1527. At an early age he established himself at Rome, where he carried on a considerable commerce in prints, from 1550 to 1600. The names of the painter, and the engraver of the plates, executed for his collection, were frequently omitted, and his own inserted, with the word *formis*, to denote that he was the publisher. It is, however, sufficiently proved, that he sometimes exercised the graver, as we have several plates in which the word *fecit*, or *sculpsit*,

is added to his name. M. Heineken notices a set of twelve plates of birds engraved by this artist.

AENEAS, P. A German engraver in mezzotinto, mentioned by M. Heineken. He was chiefly employed in portraits, and, among others, engraved that of Nicholas Blankard, Profess. a Frank, Æt. 68. *P. Aeneas, fecit et excud.*

AGGAS, Ralph. This artist is mentioned by Lord Orford as a surveyor and an engraver. He engraved and published plans of Oxford and Cambridge, about the year 1578, and another of Dunwich, in Suffolk, in 1589. He also engraved on wood the large plan and view of London, which was afterwards executed on copper by George Vertue.

AGNELLI, Federigo. An Italian engraver, who flourished at Milan about the year 1600. He was chiefly employed in portraits, though he occasionally engraved emblematical and architectural subjects. He engraved a set of plates representing the Dome of the Cathedral at Milan, to which he has affixed his name, and that of the architect, *Carolus Butius.*

ALBANASI, Angelo. An Italian engraver, by whom we have some neat, spirited etchings of architectural ruins in and near Rome. From the style in which they are executed, he appears to have flourished about the commencement of the last century.

ALBANO, Francesco. Mr. Strutt attributes to this eminent painter an etching representing the Death of Dido, which is said to be a very indifferent performance.

ALBERELLI, Giacomo. This painter was a native of Venice, and flourished about the year 1600. He was a disciple of Jacopo Palma the younger, with whom he was employed as a coadjutor thirty-four years. He painted history with considerable reputation, and there are several of his works in the public edifices at Venice, of which one of the most esteemed is a picture of the Baptism of Christ, in the church of the Ognissanti.

ALBERTUS, H. C. This artist was a native of Saxony, and flourished about the year 1660. We have by him a portrait of John Seckendorff, Rector and Professor at Zwickau, engraved from a picture painted by himself.

ALBINI, Alessandro. This painter was born at Bologna about the year 1575, and was a disciple of Lodovico Caracci. He painted history, in which he imitated, with considerable success, the great style of his instructor. His principal works are in the churches at Bologna, among which are the following; S. Pietro Martire kneeling before St. Catherine and St. Cecilia, in the church dedicated to that Saint; and the Burial of S. Valeriano and S. Tiburzio, in S. Michele in Bosco.

ALBRECHT, C. An obscure German engraver, mentioned by M. Heineken. He worked only for the booksellers, and his plates are so indifferent, that they are not considered, by that author, worthy of being specified.

ALDE, H. Van. A Dutch painter and engraver, who flourished about the year 1650. He etched a portrait of Gaspar de Charpentier, an ecclesiastic of Amsterdam, from a picture by himself.

ALENI, Tommaso. He was born at Cremona in 1500, and, according to Orlandi, was a disciple of Galeazzo Campi. He painted history in the style of his instructor, and his works in the church of S. Domenico, at Cremona, where he was employed, in competition with Galeazzo, are so much in the manner of that master, that it is difficult to distinguish them.

ALFIANO, Epifanio d' He was a monk of S. Salvi, at Valombrosa, and is mentioned by M. Heineken as a lover of the arts, who amused himself with engraving. He engraved a set of plates of festivals and decorations, dated 1592; and a book of writing, in which he styles himself *Priore dello Spirito Santo di Firenze.*

ALGAROTTI, Count Francesco. This eminent writer was considered one of the greatest connoisseurs in Europe in painting, sculpture, and architecture. It is affirmed, by M. Heineken, that he designed and engraved for his amusement several plates of heads, in groups, one of which, containing thirteen heads, in the style of the antique, is dated 1744.

ALLEGRI, Antonio da Coreggio. It has been much disputed by the writers on engraving, whether this distinguished painter ever amused himself with the point. The Abbé Marolles asserts, that he engraved several plates, which is positively denied by M. Heineken, whose claim to authenticity is certainly preferable. We have, however, a few etchings, signed *Ant. Correg. fec.*; but they are very slight, and are executed in a style greatly inferior to what might be expected from the hand of that master.

ALTOMONTE, Andrea. An Italian engraver, who resided at Vienna about 1728. He assisted A. J. de Prenner, in engraving the plates from the pictures in the Imperial Gallery, published in that year.

AMMON, Johann. This artist was a native of Schaffhausen, and flourished about the year 1700. He engraved a few portraits, among which is one of John Locke.

ANDREA, Alessandro. According to M. Heineken, this artist flourished about the year 1578, at which time he engraved the portrait of Gilles de Noailles, Abbé de St. Amand, the French Ambassador at the court of Constantinople.

ANDREAE, T. This artist is mentioned by Mr. Strutt as the engraver of a plate representing an emblematical subject, in which a Woman is lying on the ground, in the front of the print, and another Female is standing over her, holding in her hand a book, inscribed, *Giulio Cesare opera.* It is slightly etched, in a very indifferent style, and is signed *T. Andreae, inv. et fec.*

ANESI, Paolo. This painter was a native of Florence, and flourished about the year 1720. He painted landscapes with considerable reputation, and there are several of his

pictures in the palaces and private collections at Florence and at Rome. He was one of the masters of Francesco Zuccherelli.

ANGARANO, Ottaviano. According to Zanetti, this artist was of a Patrician family of Venice, and flourished about the year 1650. It is not mentioned by whom he was instructed in the art, but he was a reputable painter of history, and acquired considerable celebrity by a picture he painted for the church of S. Daniele, at Venice, representing the Nativity, which is highly commended by his biographer, and of which there is an etching, by himself

ANGELI, Niccolo. An Italian engraver, who flourished about the year 1635. He was a disciple of Remigio Cantagallina, and, in conjunction with his instructor, engraved a set of plates, representing the festivals which took place at Florence on the occasion of the marriage of the Prince of Tuscany, from the designs of Giulio Parigi.

ANGELIS, Peter. This painter was born at Dunkirk in 1685. After learning the rudiments of design in his native town, he visited Flanders and Germany, and resided some time at Dusseldorp, where he had an opportunity of improving himself, by studying the paintings in the Electoral Gallery. He painted conversations, and landscapes with small figures, into which he was fond of introducing fruit and fish. He came to England about the year 1712, where he met with great encouragement, and resided here sixteen years. In 1728 he set out for Italy, and passed three years at Rome, where his pictures were admired, but being of a reserved disposition, and without ostentation, he exhibited his works with reluctance; his studious and sober temper inclining him more to the pursuit of his art than to the advancement of his fortune. In his return from Italy, with an intention of again visiting England, he made some stay at Rennes, in Bretagne, he met with so much employment, that he settled in that city, where he died, in 1734, in the forty-ninth year of his age. His style was a mixture of those of Teniers and Watteau, with more grace than the former, and more nature than the latter. His pencil is easy, bright, and flowing, but his colouring is occasionally faint and nerveless.

ANGELUS, Peter. An obscure engraver, who flourished about the year 1611. Mr. Strutt mentions an ornamental frontispiece by him, engraved for a folio volume of Lud. Tena's Commentaries on St. Paul's epistle to the Hebrews. It consists of several figures, with the Trinity represented at the top. The figures are rudely designed, and the plate is executed entirely with the graver, in a bad, tasteless style.

ANGLUS, Benjamin. This artist is mentioned by M. Heineken as the engraver of two emblematical subjects, one after *Antonio Tempesta*; the other is probably from his own design, as he adds the word *fecit* to his name.

ANGUS, W. An English engraver, who flourished about the year 1790. He engraved several landscapes and views, in a very beautiful and masterly style. They are chiefly executed with the graver.

ANTONIANUS, Silvius. According to Papillon, this artist was an engraver on wood, and flourished about the year 1567. He executed a set of cuts for a book of Fables,

published at Antwerp in 1567, entitled, *Centum Fabulæ ex antiquis auctoribus delectæ, et a Gabriele Faerno Cremonensi, carminibus explicatæ. Antuerpia exofficina Christoph. Plantini.* He usually marked his prints with a monogram composed of an S and an A, thus, $\mathcal{A}$.

APENS, C. A Dutch engraver, who resided at Groningen about the year 1673. He engraved the portrait of Samuel Maresius, Theologian; dated 1673.

APPELMANS, G. This artist was a native of Holland, and flourished about the year 1670. He was chiefly employed in engraving portraits, and other book plates, for the publishers. Among others, he engraved the portrait of Thomas Bartholinus, and several of the plates for the octavo edition of his anatomical work, published in 1674. They are neatly executed with the graver, but in a stiff, formal style.

APSCH, Jerome Andrew. A German engraver on wood, born at Nuremberg about the year 1490. He assisted Hans Burgkmair in executing the wooden cuts for a book published at Vienna entitled, *Der Weyss Konig*, or the Wise King, containing the principal events of the life and reign of the Emperor Maximilian I. They consist of two hundred and thirty-seven prints. He died in 1556.

ARALDI, Alessandro. This painter was born at Parma, about the year 1470, but studied at Venice under Giovanni Bellini. He painted history in a style which Lanzi denominates *antico moderno*. In the church of the Carmelites, at Parma, is a picture by this master, representing the Annunciation, which is mentioned as a very creditable performance. He died in 1528.

ARCA, Lionardo dell'. An Italian engraver, who flourished about the year 1660. He engraved some plates of ornaments and grotesque figures.

ARNOULLET, Balthasar. A French engraver on wood, who resided at Lyons. According to Papillon, he executed a large wooden cut of the town of Poictiers.

ASSCHOONEBECK, Adrian. This artist was a native of Holland, and flourished about the year 1690. We have by him some slight incorrect etchings, representing the Flight of James the Second from England.

AUBRIER, ———. A French engraver, by whom we have a portrait of Cæsar Borgia, Duke of Valentinois.

AUBRY, Abraham. This artist was a native of Oppenheim, and flourished about the year 1650. He chiefly resided at Strasburg, where he carried on a considerable business as a printseller. He engraved eleven of the twelve plates representing the Twelve Months of the year; *after Sandrart*; the other, the Month of May, was engraved by F. Brun.

AUBRY, Peter. According to Huber, this artist was born at Oppenheim, about the year 1596. He was probably related to the artist mentioned in the preceding article, and was also established at Strasburg as a printseller. He engraved a great number of

portraits of eminent persons of different countries, a long list of which is given by M. Heineken. They are executed with the graver, in a very indifferent style. Among others are the following:

Oliver Cromwell.
Bernard, Duke of Saxe-Weymar.
Ferdinand Ernest, Count of Wallenstein.
John Schmidt, Doctor in Theology.
Michael Virdunga Kittinga, Professor at Altdorf.

AUBRY, John Philip. An engraver and printseller, who resided at Frankfort about the year 1670, and was probably a relative of the two last-mentioned artists. He engraved a great number of plates for the booksellers, as well as for his own collection. They chiefly consist of portraits, and are executed in a very indifferent style.

AVEELE, or Avelen, J. Vander. A Dutch engraver, who resided at Leyden about the year 1696. He was chiefly employed by the booksellers, and, among other plates, engraved the frontispiece for the nineteenth volume of the work entitled, *Thesaurus Antiq. Rom.* published by Peter Vander Aa, in 1698.

AVEEN, Adrian. This artist was a native of Amsterdam, and flourished about the year 1700. He engraved several views of gentlemens' country seats in Holland, which are executed in a neat, but formal style.

AVELLINO, Onofrio. According to Dominici, this painter was born at Naples in 1674, and was brought up in the school of Francesco Solimene. He afterwards passed some years at Rome, where he painted the vault of the church of S. Francesco di Paola, which is considered his best performance. In the church of S. Maria de Montesanto is an altar-piece by this master, representing a subject from the Life of S. Alberto. He died in 1741, aged 67.

AVERBACH, John Gottfried. According to M. Heineken, this artist was born at Mulhausen in 1687. He was painter to the Emperor Charles the Sixth. He engraved a plate, from his own design, in which he has represented his own portrait painting that of his wife. He died at Vienna in 1743, aged 56.

AVIANI, ———. This painter was a native of Vicenza, and flourished about the year 1630. He excelled in painting perspective and architectural views, which were frequently embellished with figures by Giulio Carpioni. His pictures usually represent the most remarkable views in Venice, though he occasionally painted landscapes and sea-ports, which are held in considerable estimation.

AUTGUERS, C. An obscure French engraver, who resided at Lyons about the year 1623. He worked chiefly for the publishers, and engraved some portraits and other book plates, which are very indifferently executed.

AUVRAY, ——. A French engraver, who flourished about the year 1760. According to M. Heineken, he engraved some portraits of French comedians, and others.

B

BACCARINI, Jacopo. This painter was born at Reggio about the year 1630. He was a scholar of Orazio Talami, and painted history in the style of that master. Two of his most esteemed pictures are, a Repose in Egypt, and the Death of S. Alessio, in the church of S. Filippo, at Reggio. He died in 1682, aged about 52.

BACCIARELLI, ———. A modern Italian engraver, who flourished about the year 1760. He engraved a few portraits, among which is that of Augustus Stanislaus Poniatowski, King of Poland.

BACON, Sir Nathaniel. The noble author of the Anecdotes, in his account of the Painters in the Reign of Queen Elizabeth, informs us, that "there was one gentleman in this reign, who really attained the perfection of a master, Sir Nathaniel Bacon, Knight of the Bath, a younger son of the keeper, and half brother to the great Sir Francis Bacon. He travelled to Italy, and studied painting there; but his manner and colouring approach nearer to the style of the Flemish school. At Culford, where he lived, are preserved some of his works, and at Gorhambury, the seat of his father, is a large picture in oil by him, of a cook-maid, with dead fowls, admirably painted, with great nature, neatness, and lustre of colouring. In the same house is a whole length of him, by himself, drawing on a paper, his sword and pallet hung up; and a half-length of his mother, also drawn by him. At Redgrave-hall, in Suffolk, were two more pieces by the same hand, which afterwards passed into the possession of Mr. Rowland Holt, the one Ceres, with fruit and flowers; the other, Hercules and the Hydra. In Tradescant's Museum was a small landscape, painted and given to him by Sir Nathaniel Bacon."

BAENER, John Alexander. A German engraver, who flourished about the year 1670. Among other plates, he engraved an emblematical subject, representing a man kneeling at the feet of another man, with a book before him; and a hand, holding a sword, is striking from the clouds at the latter. It is executed with the graver in a coarse, heavy style.

BAJARDO, Giovanni Batista. This painter was born at Genoa about the year 1620. It is uncertain under whom he studied, but he was a reputable painter of history, and executed several works for the churches and public edifices at Genoa, which are deservedly esteemed, particularly in the portico of S. Pietro, and in the cloister of S. Agostino. His compositions are judicious, his design graceful, and he possessed great facility of execution. According to Soprani, he fell a victim to the plague, which visited Genoa in 1657, when he was in the prime of life.

BAILLE, Alexander. An obscure engraver, who flourished about the year 1764. He engraved a plate representing a half-length figure of St. Cecilia; after *Francesco Fernandi.* It is signed with his name, with the above date.

BAILLEUL, F. This artist was a native of France, and resided at Paris about the year 1722, where he engraved part of the plates which were published at that time, representing the ceremonies of the Coronation of Louis XV.

BAILLY, J. The name of this artist is affixed to some spirited etchings, *after Callot,* in which the neat style of that master is imitated with considerable success.

BAILY, J. An English engraver, who flourished about the year 1790. He engraved some landscapes and views, in aquatinta, which possess much merit.

BAKKER, Baptist de. This artist was a native of Holland, and flourished about the year 1770. He engraved several plates, representing portraits, landscapes, and views, which are executed in a neat finished style.

BALDINI, Pietro Paolo. According to the Ab. Titi, this artist was a native of Rome, and was a disciple of Pietro da Cortona. He painted history with considerable reputation; and that author describes several of his works in the public edifices at Rome, which are deservedly admired. Among others, are some pictures in the churches of S. Niccolo di Tolentino, and S. Maria di Loreto; but above all he commends an altar-piece representing the Crucifixion, in the church of S. Eustacchio, which is finely composed, and designed with great care and correctness.

BALDINI, Vittorio. An Italian engraver on wood, who, according to Papillon, flourished about the year 1599. Among other prints, he executed the wooden cuts for the frontispieces to the acts of the play of Aminta, written by Tasso, published in 1599.

BALDREY, J. A modern English engraver, who flourished about the year 1790. He engraved a few portraits, and other subjects, in the chalk style; among which are the following:

The finding of Moses; *after Sal. Rosa.*
Diana and her Nymphs; *after C. Maratti.*
The Benevolent Physician; *after Penny.*

BALDRIGHI, Guiseppe. This painter was born at Pavia in 1722. After studying for some years at Florence, under Vincenzio Meucci, he was invited to the court of Parma, where he was appointed principal painter to the Duke. He established a school of painting in that city, which was respectably frequented. One of his most admired productions is a picture of Prometheus, in the saloon of the Academy at Parma; and he painted a large picture of the Portraits of the Family of Filippo, Duke of Parma, which gained him great reputation. He died at Parma in 1802, aged 80.

BALTESYS, F. An obscure English engraver, who flourished about the year 1600. There is a portrait by him of Sir William Brog, Colonel of a Scotch regiment serving in Holland.

BANNOIS, ———. Mr. Strutt mentions this artist as the engraver of a portrait of Queen Elizabeth.

BAPTIST, J. This artist resided at Amsterdam about the year 1720. He engraved part of the plates for a collection of prints published at Amsterdam in that year, entitled, *Figures de la Bible,* from the designs of *Picart* and others. They are executed in a very indifferent style.

BAQUOY, Maurice. A French engraver, who flourished about the year 1720. He engraved a set of vignettes for the History of France, by Pere Daniel, from the designs of *Boucher.* We have also by him a set of landscapes and views, and a naval combat, *after P. D. Martin,* one of the four battles engraved at Paris for the Czar Peter.

BACQUOY, John. He was the son of the preceding artist, born at Paris about the year 1730. Among other book plates he engraved a set of vignettes for the edition of Ovid's Metamorphoses, published by Basan; which are executed in a neat, finished style.

BACQUOY, Peter Charles. This artist is the son of John Bacquoy, and was born at Paris in 1760. Besides a variety of book plates, which are very neatly executed, we have several prints by him, after the modern French painters, among which are the following:

The Portrait of Charles Gravier, Count de Vergennes.
Four Landscapes; *after J. B. Benard.*
La ruse d'Amour; *after Ant. Borel.*
La Ruine; *after Watteau.*

BARABÉ, ———. A French engraver, who flourished about the year 1760. He engraved some prints of architectural subjects, from the designs of *G. M. Dumont.*

BARAUDIE, Le. This artist was a native of France, and flourished about the year 1638. He engraved several plates of designs and ornaments for gardens, which were published at Paris by Michael van Lochon, in 1638.

BARBASAN, Louis. According to Florent le Comte, he was a monk of the Abbey of Premontre, and engraved the plan and perspective view of that monastery, from a design of *F. Bayette,* another ecclesiastic of the same order.

BARBIANI, Andrea. This painter was born at Ravenna about the year 1680, and is supposed by Lanzi to have studied under P. Cesare Pronti. He painted history in the style of that master, and there are several of his works in the churches and public edifices at Ravenna and Rimini, which prove him to have been an artist of considerable ability. Among his most esteemed productions are the Four Evangelists, in the vault of the cathedral at Ravenna. He died in 1754, aged about 74.

BARDUCCI, V. The name of this engraver is affixed to a portrait of Pascal Paoli, the Corsican General. It is dated 1768.

BARKER, Samuel. According to Lord Orford, this artist was a relation of John Vanderbank, by whom he was instructed in the art, but who, having a talent for painting fruit and flowers, imitated Baptist, and would have, probably, excelled in that branch, but he died young, in 1727.

BARONI, Guiseppe. An Italian engraver, who resided at Venice about the year 1720. He engraved some large plates from the paintings of the Venetian masters; among which is a print representing the Crucifixion, with Angels in the air, and St. John and Mary Magdalen at the foot of the Cross. It is executed in a coarse, unpleasing style, and the drawing is very incorrect.

BARRETT, Ranelagh. This artist is mentioned by Lord Orford as a noted copyist, who being countenanced by Sir Robert Walpole, copied several pictures of his collection, and others of those of the Duke of Devonshire, and Dr. Meade. He succeeded greatly in copying Rubens. He died in 1768.

BARRODUCCEO, A. Mr. Strutt mentions this artist as the engraver of some small plates, representing the liberal arts and sciences. They are executed with the graver, in a dry, stiff style, and the drawing is very incorrect.

BARTSH, or Bartasch, Godfrid. A German engraver, by whom we have a small collection of prints from the pictures in the gallery at Berlin. He also engraved the following plates:

The Holy Family; *after Vandyck.*
Meleager presenting the Head of the Boar to Atalanta; *after Rubens.*

BARTOLINI, Gioseffo Maria. This painter was born at Imola, in 1657, and studied at Bologna, under Lorenzo Pasinelli. He painted history with considerable reputation, and there are several of his works in the public edifices at Imola, which are highly esteemed, particularly a picture representing a Miracle wrought by S. Biagio, in the church of S. Domenico. He was living in 1718.

BASSELLI, Daniello. This artist is mentioned by Mr. Strutt as the engraver of a print representing Daniel in the Lion's Den; *after P. Caton.* It is etched and retouched with the graver in a very slight style.

BASTON, T. An English painter of sea-pieces and shipping, who flourished about the year 1721. Several of his pictures have been engraved by Kirkall, Harris, &c. He etched a few plates from his own designs, among which is a print representing the Royal Anne, with other ships.

BATHON, ———. The name of this artist is affixed to a portrait of Francis Mieris, the painter.

BATLEY, ———. An English engraver in mezzotinto, who flourished about the year 1770. He was chiefly employed in engraving portraits.

BAUDOUIN, S. R. This amateur engraver was an officer in the French guards, who amused himself with the point. He etched a set of plates from his own designs, representing the military exercise of the French infantry. He also engraved some prints of battles, after the pictures of *Charles Parrocel,* and a set of small landscapes, after *Michau* and others.

BADOUX, or Beadoux, Robert de. He was a native of Brussels, and flourished about the year 1628. We have some prints by him of sea-pieces and shipping, and he engraved some of the plates for the *Academie de l'Espée,* published at Antwerp, by Gerard Thibault, in 1628.

BAUGIN, J. A French engraver, who flourished about the year 1660. He engraved several portraits, among which is that of H. de la Mothe.

BECHON, J. This artist was a native of France, and flourished about the year 1670. He engraved several plates of landscapes, which are executed in a clear, neat style.

BEDUSCHI, Antonio. According to Lanzi, this painter was born at Cremona in 1576. He was a disciple of Antonio Campi. He painted history in the style of his instructor, and acquired considerable reputation by a picture he painted when he was only twenty years of age, representing a Pietá, for the church of S. Sepolcro, at Piacenza. He also painted for the same church an altar-piece of the Stoning of St. Stephen, which is highly esteemed.

BEGER, Laurentius. According to Professor Christ, this artist was the nephew of Laurentius Beger, the celebrated antiquary, who was librarian to Frederick William, Elector of Brandenburg. He engraved a set of twelve anatomical plates, taken from the designs in the book on Anatomy, by Vesalius. He is also believed to have executed the greater part of the plates of antiquities, published by his uncle, entitled, *Thesaurus Brandenburgicus.*

BEITLER, Mathias. A German engraver, who resided at Augsburg about the year 1616. According to Professor Christ, he engraved several small plates of foliage, which are very neatly executed. He usually marked his prints with a monogram composed of an M. and a B, reversed, ꝖM.

BELBRULE, T. A French engraver on wood, who flourished about the year 1580. Papillon mentions some cuts of ornamental flowers, very delicately executed by this artist.

BELL, William. This artist was a native of Newcastle upon Tyne. He came to London about the year 1768, and was among the first of those who entered as students in the Royal Academy. In 1771 he obtained the gold medal, for a picture representing Venus soliciting Vulcan to forge Arms for Æneas. He was much patronised by Lord Delaval,

for whom he painted two Views of Seaton Delaval, and the Portraits of the family. He died at Newcastle, about the year 1800.

BENARD, J. F. A French engraver, who resided at Paris about the year 1672. He engraved several architectural and ornamental subjects for the work published at Paris by John Berrain.

BERNARD, B. The name of this engraver is affixed to several plates of biblical subjects, engraved from the designs of Bernard Picart, published at Amsterdam in 1720. They are executed in a very indifferent style.

BERRESTYN, C. V. A German engraver, who flourished about the year 1650. He engraved some plates of landscapes, among which is one representing a woody scene, signed with his name and the above date. It is very scarce.

BERTERHAM, or Bexterham, J. Mr. Strutt has noticed this engraver under the two names of Berterham and Bexterham. It is, however, evident, that they belong to one and the same artist. He was a native of the Netherlands, and resided at Brussels about the end of the seventeenth century. He engraved a few plates of devotional subjects, among which is a print representing St. Roch, with other figures, signed *J. Berterham, sculp. Brux.* 1696, without the name of the painter. It is executed with the graver, in a stiff, tasteless style, and the drawing is very incorrect.

BERTOLOTTI, Giovanni Lorenzo. According to Ratti, this painter was born at Genoa in 1640, and was a scholar of Francesco Castiglione. He painted history with considerable reputation; and his biographer speaks in very favourable terms of a picture painted by him in the church of La Visitazione, at Genoa, representing the Visitation of the Virgin Mary to St. Elizabeth, which is finely composed, and coloured with great clearness and suavity. He died in 1721, aged 81.

BERTRAM, ———. A Dutch engraver, who flourished about the year 1690. He engraved several plates, representing views and public buildings, which are executed in a very neat style.

BERTRAM, Charles. According to Mr. Strutt, he was the engraver of a frontispiece to a book published by himself in the year 1758, entitled, *Britannicarum Gentium Historiæ Antiquæ Scriptores tres;* it is from his own design, and is inscribed, *C. B. inv. et sc.* 1758. It is a very indifferent performance.

BERTRAND, P. A modern French engraver, who was chiefly employed in portraits. Among others, he engraved that of Pope Clement X.

BETTOLI, Cajetanus. The name of this artist is affixed to an etching representing the Death of St. Joseph, *after Marc Antonio Franceschini.* It is executed in a free, spirited style, and appears to be the production of a painter.

BEUSEKOM, F. Van. A Dutch engraver, who flourished from about the year 1640 to 1650. He was principally employed by the booksellers in engraving portraits. Among others, he engraved that of Ant. le Brun, after a picture painted by *A. V. Hulle.*

BEUTLER, James. A German engraver, who, according to Professor Christ, was a native of Ravensburg, and flourished about the year 1593. The prints he engraved are generally very small, on which account he is ranked among the artists, distinguished by the name of the Little Masters. He usually marked his prints with the initials of his name, I. B. As the same mark was occasionally used by other German engravers, particularly James Binck and John Burgkmair, who lived about the same period; it requires great attention to distinguish their works.

BEXTERHAM, J. See Berterham.

BEYLBROUCK, M. A Flemish engraver, who resided in England about the year 1713. He engraved a plate representing the Death of Dido, *after Sebastian Bourdon*, which was published in London by James Grame, and dedicated to the Duke of Devonshire. It is neatly executed, but in a stiff, formal style, and without much effect. From the resemblance the manner of Gerard Scotin the younger bears to that of Beylbrouck, Mr. Strutt thinks it probable that he received some instruction from him.

BIANCHI, Sebastiano. An Italian engraver, who flourished about the year 1580. He engraved some plates of devotional subjects, which are executed with the graver in a very indifferent style. Among others is a print representing the emblems of our Saviour's Sufferings, with Angels, &c. It is inscribed *Sebastiano Bianchi, fec.*

BIANCHI, Paolo. This artist, who was chiefly employed in engraving portraits for the booksellers, flourished about the year 1670. His plates are neatly executed with the graver, but in a stiff, tasteless style. He engraved some of the portraits for *Priorato's History of Leopold*, among which are the following:

Cardinal Flavio Chigi, nephew of Alexander VII.
Luigi de Benevides Carillio.

BIANCHI, Pietro. This painter was born at Rome in 1694, and was a scholar of Benedetto Luti. He had acquired considerable celebrity as a painter of history, when he died young. One of his most esteemed performances is a picture of the Conception, in the church of S. Maria degli Angeli, at Rome.

BIARD, or Biart, Peter. According to Florent Le Comte, this artist was a sculptor. He resided at Paris about the year 1627, and is said to have engraved a set of twelve plates, but the subjects are not specified. He also engraved an emblematical subject, into which he has introduced many figures. It is etched in a bold, spirited style, somewhat resembling that of Antonio Tempesta, and is inscribed *Petrus Biard, fecit.* 1627.

BICHARD, ———. A French engraver, who flourished about the year 1760. He engraved some plates representing tombs and buildings, from the designs of *G. M. Dumont.*

BIEVRE, De. By this artist, who flourished about the year 1766, we have a few prints of portraits, among which is that of Caroline Matilda, Queen of Denmark.

BILTIUS, ———. This artist was a native of the Netherlands, and flourished about the year 1650. He excelled in painting dead game, and other inanimate objects, particularly fowling-pieces, pouches, powder-horns, nets, and other implements used by the sportsman. These subjects he represented on a white ground, as if they were attached to the wall, and they are designed and painted with such surprising truth and fidelity, as to become a perfect illusion.

BINET, ———. A French engraver, who flourished about the year, 1760. He engraved several plates, representing landscapes and views; *after Vernet,* and other masters.

BINNEMAN, Walter. This artist is supposed to have been a native of England, and flourished about the year 1675. He engraved a few portraits, which are very indifferently executed; among which is that of Robert Chamberlaine, an arithmetician, prefixed to his *Accomptant's Guide.*

BIORD, Peter. The name of this artist is affixed to an etching representing Cupid and Psyche. It is executed in a bold, spirited style, and is apparently the production of a painter.

BIRCK, Paul. Mr. Strutt mentions this artist as the engraver of four plates, exclusive of a title, representing the Four Elements, in circles, surrounded with ornaments, which appear to be patterns for goldsmiths. They are executed with the graver in a style resembling that of J. T. de Bry. On the title is the following inscription: *Quatuor Mundi Elementa, Elegantibus figuris seu Imaginibus Artificiosa expressa.* Paulus Birck, f.

BIRCKAERT, or Birckart, Anthony. A German engraver, who resided at Prague about the year 1680. He engraved some large plates of architecture, with figures, which are executed with the graver in a stiff, formal style, and are inscribed, *Birckart, sculp. Prag.* Basan mentions a print by him representing the Martyrdom of forty Portuguese Jesuits; *after Borgognone.*

BIRCKENHULT, Paul. This artist was a native of Germany, and flourished about the year 1670. He was a printseller as well as an engraver, and published a set of small plates, representing warlike trophies, with figures, &c. They are executed chiefly with the graver, in a neat, but formal style. The title to these plates is *Omnis generis Instrumenta Bellica,* and is signed *Paulus Birckenhult, sculp. et excudit.*

BIZEMONT, Andre de. This artist was a native of France, and flourished about the year 1780. He etched several plates, representing landscapes and views, which are executed in a neat, pleasing style.

BLAGRAVE, John. An eminent mathematician, who flourished at the end of the sixteenth, and in the beginning of the seventeenth century. Among his other works, he published, in 1582, *The Mathematical Jewel,* illustrated with wooden cuts, executed by himself, in a neat style. On the frontispiece is inscribed, " By John Blagrave, of Reading, gentleman, and well-willer to the mathematics, who hath cut all the prints or pictures of the whole, with his own hands." Where he has not put his name at length, it is thus abbreviated, *J. Blag. sculp.*

BLAKE, C. J. This ingenious young lady etched a portrait of her uncle, Sir Francis Blake Delaval. It is dated 1775.

BLANCUS, or Bianchi, John Paul. According to M. Heineken, this artist flourished about the year 1682. We have some etchings by him, which are executed in a heavy, indifferent style. Among others, are an emblematical print, *after C. Stores,* inscribed, *Io. Paul. Blancus incid.,* and Christ praying in the Garden, without the name of the painter, dated 1682.

BLEAVIT, ———. This artist is mentioned by Mr. Strutt as an engraver of portraits. Among others, he engraved that of René des Cartes, the philosopher.

BLEYSWICK, F. Van. A German engraver, who flourished from the year 1725 till 1746. He engraved many portraits for the publications of his time, which are highly finished, but without much taste. Among others, he executed part of the plates for the collection entitled, *Portraits Historiques des hommes illustres de Danemark,* dated 1746. He also engraved some small landscapes, in which the point and the graver are handled with great delicacy.

BLOEM, A. This artist was a native of Germany, and resided at Vienna about the year 1674. He was chiefly employed by the booksellers. He engraved the portraits, views, plans, battles, &c. for a book entitled, *Istoria di Leopoldo Cesare,* published at Vienna in 1674. The plates are etched, and finished with the graver.

BLOIS, Abraham de. A Dutch engraver, who flourished from the year 1690 till 1720. He worked chiefly for the booksellers, by whom he was much employed. Among other plates, he engraved the portrait of Anthony de Leuwenhoek, the celebrated physician, prefixed to his works, published in 1695, which is executed in a neat but formal style. He also executed part of the plates for a work entitled, *Figures de la Bible,* from the designs of Picart and others, published at Amsterdam in 1720.

BLOIS, De. A mezzotinto engraver, who resided some time in England. We have some portraits by him, among which is that of Eleanor Gwynn.

BLONDEL, John Francis. This artist was a native of France, and resided at Paris about the year 1740. He published a description of the festivals given by the city of Paris in 1740, on the marriage of Madame Louise Elizabeth of France, with Don Philip, Infant of Spain. The plates, representing the temporary buildings, fireworks, &c., are

chiefly engraved by himself. He also etched the plates for some large volumes of Architecture, published by himself.

BLOOT, Peter. This painter was a native of Holland, and flourished about the year 1650. He painted drolls, drunken frolics, and the quarrels of the peasantry. So far from attempting, like Teniers, Brower, and Ostade, to reconcile us to the vulgarity of his subjects, by the ingenuity of his compositions, the spirit and delicacy of his pencil and the beauty of his colouring; he has rendered them doubly disgusting, by the most gross and offensive absurdities; and his characters are outrageously uncomely, grotesque, and extravagant. He died in 1667.

BOCKLIN, J. C. An obscure German engraver, who executed a set of British portraits for a German edition of the *History of England*. They are poorly engraved, and the whole are copied from the prints by White.

BOCKMAN, G. A mezzotinto engraver, who, if not a native of England, resided here about the year 1745. He appears to have been also a painter, as he engraved a plate of St. Dunstan, which is signed with his name, with the addition of *pinx. et sculp.* 1743. We have several portraits by him, among which are the following:

William Augustus, Duke of Cumberland, uncle to the King; *after Vanloo.*
Another Portrait of the same, with his hat on; *ad vivum.* 1746.
Mary, fourth daughter of George II., consort of Frederick II., of Hesse Cassell; *after J. Worsdale.*
Philip Yorke, Earl of Hardwicke; *after M. Dahl.*
Thomas Chubb, the Deist.

BODART, Peter. This artist was a native of Holland, and resided at Leyden about the year 1723. His prints are little known in England. His principal work is a drawing-book, entitled, *Les Principaux fondements du Dessein*, published at Leyden in 1723. It consists of a great number of plates of heads, hands, feet, figures, and groups, from the designs of *Gerard Hoet*. They are chiefly etched, in an indifferent style.

BODERECHT, Mark. A German engraver in mezzotinto, who flourished about the year 1739. He was chiefly employed in portraits, and among others engraved that of John Thomas Rauner, with the above date.

BOETTO, Giovenal. According to Della Valle, this artist was a Piedmontese, and flourished at Turin, from the year 1642 till 1682. He distinguished himself as a fresco painter, and was principally employed in embellishing the palaces and public edifices at Turin with allegorical subjects, which were ingeniously composed, and designed with taste and elegance. Among his most admired works are twelve frescoes, in the Casa Garballi, representing subjects emblematical of the Arts and Sciences. Lanzi affirms that he excelled as an engraver, but his prints are not specified.

BOJAN, J. L. A French engraver, who flourished about the year 1670. He was chiefly employed by John Berain, in engraving some of the plates for his large work of the Ornaments in the Louvre and the Tuilleries.

BOIS, Elias du. This artist was a native of France, and was chiefly employed in engraving portraits. Among others, he engraved that of the Duke de Sully, which bears the date 1614.

BOIS, Martin du. A French engraver, who resided at Paris about the year 1691. He executed some of the plates for the collection of prints from the works of the Italian painters, published by C. Paten, in the year above-mentioned. He also engraved frontispieces for books, *after Dorigny* and others.

BOIS, Peter du. He was probably a relation of the artist mentioned in the preceding article. According to Florent Le Comte, he engraved several plates, representing funeral processions, monuments, &c.

BOISSART, Robert. A French engraver, who flourished about the year 1600. According to Florent Le Comte, he engraved several portraits, but they are not specified. He is said to have resided some time in England.

BOIT, ———. An eminent painter in enamel, who resided in England in the reign of Queen Anne. He was a native of Stockholm, though of French parentage, and was bred to the profession of a jeweller, which he intended to follow in this country. He changed his pursuit for that of enamel painting, which he practised with the greatest success. After passing some years in London he went to Paris, where he was countenanced by the Regent, and was much admired in a country where they had seen no enameller since Petitot. He died at Paris in 1726.

BOL, Cornelius. This artist was a native of Holland, and flourished about the year 1660. He visited England before the fire of London, as he painted views of that dreadful conflagration. He also painted views of Sutton Place, in Surrey, Arundel House, Somerset House, and the Tower. He etched some plates, representing the sea-ports of Holland, among which is that of the Briel.

BOLLMAN, Hieronimus, or Jerome. By this artist, who was probably a native of Germany, we have some prints, *after Raffaelle*, and other eminent painters of the Italian school. They are executed in a bold, free, and effective style, and possess considerable merit.

BONCUORE, Giovanni Batista. This painter was born at Abruzzo, in 1643, and studied at Rome under Francesco Albano. He painted history with considerable reputation, and his pictures are distinguished by great force and vigour of effect, though sometimes heavy in the execution. One of his most esteemed works is an altar-piece in the Chiesa degli Orfanelli, at Rome. He died in 1699, aged 56.

BONESI, Giovanni Girolamo. According to Zanotti, this artist was born at Bologna in 1653, and was a scholar of Giovanni Viani. He painted several pictures for the churches and public edifices at Bologna, in which he appears to have imitated the style of Carlo Cignani. Among his most esteemed productions are the following: St. Francis of Sales kneeling before the Virgin, in the church of St. Marino; S. Tommaso di Villa-

nuova giving Alms to the Poor, in S. Biagio; and the Virgin and infant Christ, with Mary Magdalen and S. Ugo, at the Certosa. He died in 1725, aged 72.

BONIFACCIO, or Bonifazio, Natalis. An Italian engraver, who flourished about the year 1590. His plates are principally etchings, which are executed in a free, spirited style. His most considerable works were the plates he engraved for a book published at Rome in 1590, composed by D. Fontana, architect to Pope Sixtus V., concerning the removal of the Vatican obelisks. He has inscribed his name on these plates, *Natalis Bonifacius Sibenicensis, fec.*

BONIS, Florianus. See Buous.

BONITO, Giuseppe. This painter was born at Catell' a Mare, in the kingdom of Naples, in 1705. He was a scholar of Francesco Solimene, and was one of the most successful followers of his style. He acquired considerable celebrity as a painter of history, and was much employed as a portrait painter. He was appointed painter to the court of Naples, where he died, in 1789, aged 84.

BONNCIONE, E. The name of this engraver is affixed to a small plate, representing Diana seated in a chariot drawn by Dragons, with a Cupid behind her, *after F. Bol.* It is slightly etched, in a poor, dark style. He flourished about the year 1670.

BONNEAU, Jacob. A French engraver, who resided in England about the year 1741. He was principally employed by the booksellers; and, among other plates, engraved the heads of the American Buccaniers, prefixed to their history, published in London in the above-mentioned year.

BONNEMER, Francis. This artist was a native of France, and flourished about the year 1670. He engraved several plates *after Le Brun,* and other French painters, among which is Moses and the Burning Bush.

BONONIENSIS, Fr. An Italian engraver, by whom we have some very spirited etchings, executed in a bold, masterly style. They are chiefly from the works of *Paolo Veronese,* and are usually signed with his name.

BONSER, J. This artist was a native of Holland, and resided at Leyden about the year 1642. He was principally employed by the publishers, for whom, among other book-plates, he engraved some frontispieces, with figures and ornaments. They are executed with the graver, in a very indifferent style.

BORDINO, J. F. An Italian engraver, who flourished about the year 1604. He engraved the plates for a volume in quarto, entitled, *Series et Gesta Pontificum,* published in the above year.

BORGANI, Francesco. This painter was a native of Mantua, and flourished about the middle of the seventeenth century. He was a scholar of Domenico Feti. He did not, however, follow the style of his instructor, but imitated, with some success, the graceful

manner of Parmigiano. There are several of his works in the churches of S. Pietro S. Simone, and S. Croce, at Mantua; which prove him to have been an artist of no mean ability; and, according to Lanzi, are deserving of more admiration than is generally bestowed on them.

BORGOGNONE, Ambrogio. According to Lomazzo, this artist was a native of Milan, and flourished about the year 1500. He was a disciple of Vincenzio Foppa, and was one of the earliest of the Milanese painters who attempted to reform the dry and gothic style which prevailed before him. One of his most considerable works is a picture in the church of S. Simpliciano, at Milan, representing the Martyrdom of S. Sisinio and his companions.

BOS, Balthasar. A Flemish engraver, who flourished about the year 1520. He engraved a middle sized plate, lengthways, representing the Judgment of Paris, which is probably from his own design, as he adds the word *fecit* to his name.

BOS, Marie Renard du. A French engraver, who flourished about the year 1770. He was a pupil of Nicholas Gabriel Dupuis, and engraved several plates in the style of his master, *after Rosalba, Basseporte,* and other artists.

BOSC, J. du. This artist was a native of France, and flourished about the year 1749. Among other prints, he engraved some plates of flowers, which are executed with the graver, in a very neat style.

BOSCH, Elias. A German engraver, whose works are little known, though they are not destitute of merit. His plates are executed entirely with the graver, in a neat finished style. His name is affixed to a small print, representing the Holy Family, with Angels, *after John van Achen,* or *ab Ach.*

BOSCHI, Francesco. This painter was born at Florence in 1619, and was the nephew and scholar of Matteo Roselli. He finished some of the works left imperfect at the death of his master, and painted several pictures of his own compositions, for the churches at Florence. His greatest merit, however, consisted in portrait painting, which he practised with great ability. He died in 1675, aged 56.

BOSCHINI, Marco. He was born at Venice in 1613, and was educated in the school of Palma. He did not confine himself to an imitation of the manner of his master, but occasionally attempted the bolder style of Il Tintoretto. One of his most esteemed works is an altar-piece, representing the Last Supper, in the sacristy of S. Girolamo, at Venice. He also distinguished himself as an engraver, and usually signed his name on his plates, *Marcus Boschinius.* Boschini was also a writer on art, and was the author of *La Carta del Navegar pittoresco,* published at Venice in 1660.

BOSELLI, Felice. This painter was born at Piacenza in 1650, and was a disciple of Gioseffo Nuvolone. For some time he attempted historical painting, in which he was not very successful; but he afterwards adopted a branch of the art more suited to his genius, and became a very reputable painter of animals, birds, and fish. His pictures

of these subjects are highly esteemed in his native country, and are to be found in the best collections at Piacenza. He died in 1732, aged 82.

BOSSU, Le. A French engraver, who flourished about the year 1700. He imitated the style of F. de Poilly, but without much success. His graver is heavy and coarse, and his drawing is incorrect. He is said to have resided some time at Rome, where he engraved some plates after the Italian painters, among which is the Resurrection of Lazarus; after *Giacinto Brandi.*

BOTET, F. This artist was a native of France, and flourished about the year 1750. Among other prints he engraved some plates representing gallant subjects and bambochades, *after Charles Anthony Coypel.*

BOUCHARD, Joseph. A French engraver, who flourished about the year 1760. He engraved several plates representing buildings and antiquities, which are executed in a neat, finished style.

BOUCHER, John. This artist was born at Bourges about the year 1700. He was the elder brother of Francis Boucher, and was also a painter, though of no great celebrity. He etched five plates, among which is the portrait of Anthony Watteau, the painter.

BOUD, R. A Dutch engraver, who flourished about the year 1590. He was principally employed in engraving portraits for the booksellers: among others is a portrait of Henry Goltzius, the painter and engraver, crowned with laurel by Fame. It is executed with the graver, in a stiff, formal style.

BOUILLARD, John. A modern French engraver, who visited England about the year 1795. He did not remain long here, but he published four plates, engraved by himself, after *N. Poussin, Le Sueur,* and other French painters; among which is Moses treading on the Crown of Pharaoh, after *Poussin.*

BOULANGER, Matthew. This artist was a native of France, and flourished about the year 1680. He is supposed to have been a son of John Boulanger, the engraver. He was chiefly employed in engraving portraits for the booksellers, and, among others, is that of Raymundus Vievssens, Med. Doct. It is executed in a stiff, heavy style.

BOURDON, Peter. A French engraver, who resided at Paris about the year 1703. He engraved a set of plates, from his own designs, representing ornaments with figures for goldsmiths and jewellers. They are very neatly executed with the graver, and are inscribed *Petrus Bourdon, inv. et fecit.*

BOURGEOIS, Sir Francis. The family of this ingenious artist was originally of Berne, in Switzerland. He was born in London in 1756, and was intended by his father for the profession of arms, to which he was induced by the friendship entertained for the family by the late Lord Heathfield, who offered to procure for his son a commission in the army. He had received some instruction in the rudiments of design from an obscure painter of horses; and though he was not insensible to ideas of martial glory, they were

not sufficiently powerful to change the natural bent of his genius; he was a constant attendant at all military evolutions and reviews, but it was rather for the purpose of representing the manœuvres he witnessed with his pencil, than of acquiring a knowledge of military tactics. Some of his juvenile attempts having been shown to Sir Joshua Reynolds and Mr. Gainsborough, those distinguished artists encouraged him to persevere in his pursuit, and their approbation fixed him in a resolution to relinquish all thoughts of a military life, and to devote his attention entirely to the cultivation of an art to which the bias of his genius seemed irresistibly to direct him.

The talents of Mr. Loutherbourg were at that time in the zenith of their power, and a congeniality of taste directed Mr. Bourgeois to that celebrated painter as an eligible preceptor, and he readily consented to take him under his tuition. He remained under the instruction of Mr. Loutherbourg a sufficient time to acquire a correct knowledge of the true principles of painting, when he resolved to prosecute his studies in the great school of nature, and in contemplating the works of the most eminent masters.

He had scarcely reached the nineteenth year of his age, when he had acquired considerable reputation as a painter of landscapes, battles, and sea-pieces, which were considered as uncommon productions for so young an artist, and as certain indications of future excellence.

In 1776, Mr. Bourgeois set out on a tour through the Netherlands, France, and Italy, and studied with indefatigable assiduity the works of the most celebrated masters of the different schools. When he returned from the Continent, he continued the exercise of his talents with increased ardour and reputation, and his exhibitions in the Royal Academy added considerably to the number of his admirers.

When the Prince Primate, brother to the unfortunate Stanislaus Augustus, King of Poland, visited this country, he was particularly pleased with the works of Mr. Bourgeois, and he made him the most flattering offers to induce him to return with him to Poland, which were gratefully acknowledged, though they were politely declined. In 1791 he was appointed painter to the King of Poland, who also conferred on him the honour of a Knight of the Order of Merit, on which occasion he was introduced at our court, and his Majesty was pleased to confirm the title. Sir Francis was elected a royal academician in 1792, and in 1794 was appointed landscape painter to the King.

Sir Francis Bourgeois was the intimate friend of Mr. Desenfans, and devoted great part of his time and attention to assisting that gentleman with his judgment, in the formation of his extensive collection of pictures, which, with a considerable property, were left to him at the death of Mr. Desenfans. He did not survive the liberality of his friend many years, and died in 1811. The valuable assemblage of paintings which he inherited from Mr. Desenfans, he bequeathed to Dulwich College.

The number of his pictures is considerable, and many of them possess distinguished merit. It is, however, to be regretted, that his various pursuits did not allow his powers to take that extensive range for which they were evidently sufficiently qualified; and in several of his productions a slight and hasty finishing is observable, which diminishes the admiration we should otherwise feel for the ingenuity of his compositions, and the facility of his execution.

BOWER, Edward. According to Lord Orford, this artist flourished in the reign of Charles the First. He painted the portrait of Mr. Pym; an equestrian figure of General Fairfax; and Lord John Finch, of Fordwich. The two last are engraved by Hollar.

BOXBERGER, M. A German engraver, who flourished about the year 1570. He engraved some plates of historical and devout subjects, which are neatly finished, but in a stiff, formal style.

BOYCE, Samuel. The name of this engraver is affixed to a portrait of Edward Russell, Earl of Orford. He died in 1775.

BOYERMANS, Theodore. This eminent painter has escaped the notice of the biographers of the Flemish artists, although his works, which are found in many of the churches in the Netherlands, have long been the objects of universal admiration. He was a native of Antwerp, and was brought up in the school of Rubens, whose splendid style he followed with great success, and distinguished himself by a correctness of design, and a delicacy and suavity of colouring, which have occasioned his works to be frequently mistaken for the productions of Vandyck. His compositions are ingenious and abundant, and he possessed an intelligent acquaintance with the principles of the chiar-oscuro. Among his numerous works in the public edifices in Flanders and Brabant, the following are deserving of particular notice. In the church of St. James, at Antwerp, is an admirable picture of the Assumption of the Virgin; and in the convent of the Jacobins, the Decollation of St. John. At Mechlin, in the church of St. Peter, an altar-piece of the Virgin interceding for the persons afflicted with the plague; and in the Jesuits' church, at Ipres, is a picture which is regarded as his masterpiece, representing St. Francis Xavier converting an Indian Prince.

BRAED, Nicholas. A Dutch engraver, who flourished from the year 1600 till about the year 1630. He engraved several plates from the designs of Henry Goltzius and James Matham. His name is also affixed to a small upright plate, representing Christ before Pilate, after *Tintoretto*.

BRAMBINI, Ambrogio. This artist was a native of Italy, and flourished about the year 1580. Among other works he engraved a large plate, entitled, *Benedizione del Pontefi. ce nella Piazza di S. Pietro.* The composition consists of a great number of figures, and it is executed in a slight style, somewhat resembling that of A. Tempesta. It is from a design of *C. Duchetti,* and is inscribed *Ambrosius Bram, F.*

BRAMBILLA, Giovanni Batista. This painter was a native of Piedmont, and flourished about the year 1770. He was a scholar of Cavaliere Carlo Delfino, and acquired no mean reputation as a painter of history. There are some of his works in the churches at Turin, of which the most worthy of notice is a picture of the Martyrdom of S. Dalmazio, in the church dedicated to that saint.

BRANDT, R. A German engraver, who flourished about the year 1660. His name is affixed to a middling sized upright plate, from his own design, representing the Virgin and infant Christ, with St. Joseph and an Angel. It is etched in a style resembling that of Benedetto Castiglione, but the drawing is incorrect.

BREGEON, Angelica. According to Basan, this ingenious lady was the wife of John Baptist Tillart, a French engraver. She executed some plates with the point

and graver, among which is a print representing a Youth drawing, after *Carlo Vanloo.*

BREKELENKAMP, ———. A Dutch painter, who flourished about the year 1650. He was a scholar of Gerard Douw, though he did not attach himself to the high finishing of that master, but adopted a style formed on a mixture of the manner of Douw with that of Rembrandt. His pictures represent the interior of Dutch cottages, with figures. There is a very natural expression in the airs of his heads, his touch is light and spirited, and he was well acquainted with the principles of the chiar-oscuro. His works are found in the choicest collections in Holland, and are held in considerable estimation in this country.

BRENTEL, Frederick. A German engraver, who flourished about the year 1608. His principal work is a set of plates for a book published at Nancy in 1608, entitled, *The pompous Parade at the Funeral of Charles III. Duke of Lorraine.* They are from his own designs, and are etched in a slight, spirited style.

BRETEUIL, Comte de. This French nobleman was a great amateur of the arts, and, according to Basan, etched several plates after *Berghem,* and other masters.

BRETHERTON, James. An English engraver, who distinguished himself by several etchings and plates in aquatinta, from the designs of H. W. Bunbury, and other masters, as well as from his own compositions. He flourished from 1770 till about the year 1790.

BRETHERTON, Charles. He was the son of the artist mentioned in the preceding article, and was born about the year 1760. At an early age he gave proof of the most promising talents as a designer and engraver. He executed several plates of portraits, views, and landscapes, which possess great merit; and made some charming drawings of his own compositions, one of which, representing Kate of Aberdeen, has been engraved by Mr. Tomkins. This ingenious young artist fell a victim to consumption, in 1783.

BRILLON, ———. This artist was a native of France, and, according to Basan, engraved several plates after Watteau and other French painters.

BRIOT, Anthony. A French engraver, who flourished in the latter part of the seventeenth century. He engraved a set of different habiliments, from the designs of *St. Igny.*

BRISSART, P. By this artist, who was a native of France, and flourished about the year 1670, we have a large print, representing a bird's-eye view of the Royal Palace of Vincennes, from his own design. It is etched in a slight, neat style, but without much effect. He also engraved several plates from the works of *John Baptist Santerre.*

BROEN, C. de. A Dutch engraver, who flourished about the year 1720. He was principally employed in engraving portraits for the booksellers. Among others, we have the portrait of Peter Poicet, after *Nicholas Verkolie,* which is inscribed, *C. de Broen, Jun.*

BROMPTON, Richard. An English portrait painter, who was a scholar of Benjamin Wilson. He afterwards went to Italy, and resided some time at Rome, where he received instructions from Raphael Mengs. He was introduced to the patronage of the Earl of Northampton, and accompanied that nobleman to Venice, when he was appointed ambassador to the republic. At Venice he painted a picture, representing a conversation piece, in which he introduced the portraits of the then Duke of York, and several English gentlemen, then on their travels. The picture was afterwards exhibited at the rooms in Spring-garden in 1767, at which time he had returned to England, and for some years practised portrait painting. Not meeting with the encouragement he expected he went to Petersburg, in the year 1782, where he was well received, and met with much employment. He died in that city about the year 1790.

BROOKING, ———. This eminent English marine painter was born about the year 1720. He is said to have been bred in some department in the dock-yard at Deptford; and it does not appear that he had the advantage of receiving any regular education in the art. As a painter of sea-pieces, it will not, however, be denied that he excelled all his countrymen who preceded him, nor has any artist, since William Vandevelde, equalled his productions in that department of painting. Unfortunately for the admirers of art, his merits were scarcely known, when death deprived the world of his talents, when he was in the prime of life, and prevented him from acquiring the honour and profit which, by his abilities, he had a just right to expect. He died of a consumption, in the spring of the year 1759, under forty years of age. The following anecdote is given, upon the authority of the late Mr. D. Serres, to whom he was well known.

"Many of the artists of that time worked for the shops, and Brooking, like the rest, painted much for a person who lived in Castle-street, Leicester-square, who coloured prints, and dealt in pictures, which he exposed in his shop window.

"A gentleman, who sometimes passed the shop, being struck with the merits of some sea-pieces, which were by the hand of this artist, desired to know his name, but his inquiries were not answered agreeably to his wishes; he was only told, that if he pleased, they could procure any that he might require from the same painter.

"Brooking was accustomed to write his name upon his pictures, which mark was as constantly obliterated by the shop-keeper, before he placed them in his window; it however happened, that the artist carried home a piece, on which his name was inscribed, while the master was not at home, and the wife, who received it, placed it in the window, without effacing the signature. Luckily, the gentleman passed by before this picture was removed, and discovered the name of the painter whose works he so justly admired.

He immediately advertised for the artist to meet him at a certain wholesale linen-draper's in the city. To this invitation, Brooking at first paid no regard, but seeing it repeated, with assurances of benefit to the person to whom it was addressed, he prudently attended, and had an interview with the gentleman, who, from that time, became his friend and patron; unfortunately, the artist did not live long enough to gratify the wishes of his benefactor, or to receive any great benefit from his patronage."

BROSTERHUST, John. This artist, who is little known, was probably a native of Holland. Among other prints, he engraved a set of six plates, representing landscapes,

views of villages, &c. with the title, *Joann. Brosterhust Prædia.* They are etched in a tasteful, pleasing style.

BROUCK, M. V. A Dutch engraver, who flourished about the year 1621. By this artist, who was apparently a painter, we have a small plate, representing Mercury and Argus. It is etched in a slight, poor style; and in retouching it with the graver, he has attempted to imitate the style of Cornelius Visscher, but with little success. It is dated 1621.

BROWER, John. This artist was a native of Holland, and flourished about the year 1680. He was chiefly employed in engraving portraits, which possess no great merit. Among others is that of the Emperor Leopold, after *W. Vaillant.*

BROWN, Robert. According to Lord Orford, this artist was a disciple of Sir James Thornhill, and worked under him on the cupola of St. Paul's. On leaving that master he was much employed in decorating several churches in the city. He painted the altar-piece of St. Andrew Undershaft, and the spaces between the gothic arches, in chiar-oscuro. In the parish church of St. Botolph, Aldgate, he painted the Transfiguration; for the altar in St. Andrew's, Holborn, the figures of St. Andrew and St. John; and two histories on the sides of the organ. In the chapel of St. John, at the end of Bedford-row, he painted St. John the Baptist and St. John the Evangelist.

BROWNE, Joseph. By this engraver, who resided at Tedbury about the year 1676, we have a portrait of Richard Collins, an officer of Excise, of Bristol. It was prefixed to his *Gauger's Vade Mecum,* published in 1677, and is now become scarce.

BRUNEAU, Louis. A French engraver, who flourished about the year 1750. He etched several plates of landscapes, some of which are from his own designs. They are executed in a very pleasing style. It is most probable that he resided some time in London, as some of them were published by J. Tinney, in Fleet-street.

BRUNN, A. F. This artist was a native of Germany, and flourished about the year 1580. He engraved some plates, which are neatly executed, but in a stiff, gothic style. Among others, is a print representing Christ standing on a mountain, accompanied by an Angel, with a female figure, emblematical of the church, and Satan and his accomplices appear below. It is inscribed, *A. F. Brunn, fecit,* by which it may be presumed to be from his own design.

BRUSTOLONI, Giovanni Batista. An Italian engraver, who flourished about 1765. He engraved several plates after the pictures of *Canaletti,* which are executed in a neat, slight style.

BRYER, Henry. This artist was a pupil of Ryland, and became his partner as a print-seller. He engraved a few plates, chiefly from the designs of *Angelica Kauffman.* Among other prints by him, we have a middle-sized upright plate, representing Bacchus and Ariadne; and a large plate, length-ways, of Mars and Venus discovered by Vulcan.

For the last he obtained a premium from the Society for the Encouragement of Arts and Sciences.

BUBE, L. Mr. Strutt mentions this artist as an engraver on wood, by whom we have a large upright print of the Holy Family, in chiar-oscuro. It is executed in a slight style, but it is very spirited, and manifests the hand of the master. It is from a design of *Abraham Bloemart.*

BUCKSHORN, Joseph. According to Lord Orford, this artist was a native of Holland. He visited England in the reign of Charles the Second, and was a scholar of Sir Peter Lely, whose works he copied in great perfection, and some of the portraits by Vandyck, particularly that of the Earl of Strafford, which was in the possession of Watson, Earl of Rockingham. Vertue mentions the portraits of Mr. Davenant, son of Sir William, and his wife, by Buckshorn. He died at the age of 35.

BUFFAGNOTI, Carlo. This artist was a native of Bologna. He engraved several plates of architecture, with figures, which are etched in a slight style, and are signed with his name, to which he adds, *inv. et fec.*, from which we may conclude that they were engraved from his own designs.

BUGEY, ———. A French engraver, who was principally employed in engraving portraits for the booksellers; among others, we have that of the Marshal de Broglio on horseback, *after Nicholas Loir.*

BUISEN, or Buysen, A. van. This artist was a native of Holland, and flourished from 1700 till about 1725. He was chiefly employed in engraving for the booksellers, and appears to have resided some time in England, as he engraved a plate representing David playing on the harp, for the octavo edition of Cowley's Poems, published in 1700. He also engraved some of the plates for the work entitled, *Figures de la Bible,* from the designs of *Picart,* and others, published at Amsterdam in 1720.

BUMEL, or Bimel, Michael. A German engraver of little celebrity. He engraved several plates, representing saints, and other devotional subjects, which are executed with the graver, with sufficient neatness, but in a stiff, tasteless style.

BUONI, or Bonis, Floriano. This artist was a native of Bologna, and flourished about the year 1670. Among other prints, he engraved a plate representing a dead Christ, with the Virgin Mary and St. John, *after Guercino.* It is executed with the graver in a dark, heavy style. His name is also affixed to a portrait of Guido Reni.

BURGH, H. An English engraver, who resided in London about the year 1750. He worked principally for the booksellers, and was chiefly employed in engraving portraits, among which is that of Thomas Bradbury, minister of the gospel, from his own design; it is inscribed, *H. Burgh, del. et sculp.*

BURNFORD, ———. An obscure English engraver, who was employed in engraving portraits, frontispieces, and other book plates, for the publishers. Among his portraits is that of William Salmon, M. D. prefixed to his *Synopsis Medicinæ*.

BUSSE, John. A German engraver, who flourished about the year 1528. He may be ranked in the class of the little masters, and was probably a disciple of Henry Aldegrever, as he copied some of the prints of that master. He engraved a set of small plates of the Seven Planets, which are marked with the initials of his name, J. B. with the date 1528. Mr. Strutt also attributed to him a small plate, length-ways, representing a man and a woman dancing, with two men playing on musical instruments, on which the name is signed at length, *John Busse*.

BUYSEN, ———. See Buisen.

BYLERT, or Bylart, John. According to Descamps, this painter was born at Utrecht in 1603. His father was a glass painter, who taught him the rudiments of design, and without the help of superior instruction, he became a reputable painter of history. His pictures are usually smaller than life; they are ingeniously composed, and are coloured with great vigour and effect. His talents have been celebrated by the poet, Cornelius de Bie, in his *Gulden Cabinet*.

C

CACCIANIGA, Francesco. This painter was born at Milan in 1700, and studied at Bologna, in the school of Marc Antonio Franceschini. He afterwards visited Rome, where he established himself, under the patronage of the Prince Borghese, for whom he executed some considerable works in the Palazzo and the Villa Borghese. His principal works are at Ancona, where he painted several altar-pieces and pictures for the churches and public edifices, of which the most esteemed are the Marriage of the Virgin, and the Last Supper.

CAGNONI, D. An Italian engraver of little celebrity, who appears to have been principally employed by the booksellers. His name is affixed to a portrait of Victor Armidius III., King of Sardinia.

CAISSER, Henry de. A French engraver, who, according to Florent Le Comte, engraved several plates representing funeral processions, monuments, &c.

CALDERARI, Giovanni Maria. He was a native of Pordenone, and was one of the most distinguished scholars of Gio. Antonio Licinio, called Il Pordenone. He executed several works in fresco in the parochial church of Montereale, at Venice, representing subjects from the Evangelists, which are frequently attributed to his instructor. He died about the year 1564.

CALL, John van. According to Descamps, this artist was born at Nimeguen in 1655. He was the son of a surveyor, and is said to have made a considerable proficiency in the art, without the help of an instructor. His first attempts were made in copying the landscapes of John Breughel, Paul Brill, and William van Nieulant, and he studied attentively the principles of perspective and architecture. He afterwards travelled through Switzerland to Italy, and, during a residence of some years at Rome, formed an ample collection of designs from the most picturesque views in the environs of that capital. He returned through Germany to his native country, and established himself at the Hague, where he died in 1703, aged 48. His drawings are more esteemed than his pictures; they are purchased at considerable prices in Holland, where they are found in the choicest collections.

CAM, F. Vander. A Dutch engraver, who flourished about the year 1750. He executed some plates in mezzotinto, representing scriptural subjects.

CAMPANELLA, Agostino. This artist was a native of Florence, and flourished about the year 1770. He engraved several plates representing historical and biblical subjects. They are executed with the graver in a neat style, but the drawing is not very correct.

CAMPBELL, J. This artist was probably a native of Scotland. He flourished about the year 1754, and engraved a few plates *after Rembrandt*, in which he imitated the style of that master with considerable success.

CAMPOLO, Placido. According to Hackert, in his *Memorie dé Pittori Messinesi*, this artist was born at Messina, in 1693. He studied at Rome, under Sebastiano Conca, where he was more indebted for his advancement to his designs from the antique marbles, and his contemplation of the works of Raffaelle, than to the precepts of his instructor. On his return to Sicily he distinguished himself as a painter of history, particularly in fresco. One of his principal works is the ceiling of the Galleria del Senato, at Messina, which is admired for the ingenuity of the composition, and the correctness of the design. He died of the plague in the fatal year 1743, aged 50.

CAMU, Le. A French engraver, who flourished about the year 1746. He engraved a print of the Temple of Arts, from the design of *G. M. Dumont*.

CARDONNEL, Anthony de. This artist, who flourished about the year 1790, has etched several plates, representing ancient buildings in Scotland.

CAROT, ———. According to Mr. Strutt, this artist resided at Rome about the year 1585. He engraved a small upright plate, representing St. Francis holding a Cross. It is etched in a bold, spirited style, and appears to have been the production of a painter.

CARPENTIER, Adrian. This artist was a native of Switzerland. He settled in England about the year 1760, as a portrait painter; and from that time, till the year 1774, was a frequent exhibitor with the Society of Artists in Spring Garden. One of his best performances was a portrait of Roubilliac, the sculptor, from which there is a very good mezzotinto print by David Martin. He died about the year 1778, at an advanced age.

CARTWRIGHT, William. An English engraver of portraits and other book-plates. His name is affixed to a portrait of Thomas Cranmer, Archbishop of Canterbury, *after Holbein.* It is inscribed, *Cælarif. Gu. Cartwright.*

CARWITHAM, J. This artist was a native of England, and flourished about the year 1730. He engraved several plates for the publications of his time, being chiefly employed by the booksellers. His prints are sometimes executed with the graver only, others are etched, and finished with the graver, in a style resembling that of Bernard Picart. Among others, we have a middling sized plate by him, representing the Laocoon, after the antique marble, dated 1741. He also engraved a variety of frontispieces, among which is an emblematical one, from a design of *B. Picart,* with the date 1723.

CASEMBROT, Abraham. This painter was a native of the Netherlands, and flourished about the middle of the seventeenth century. According to Hackert, he passed great part of his life in Sicily, and distinguished himself at Messina as one of the ablest artists of his time, in painting landscapes, marines, sea-ports, and storms. He also occasionally painted history, and gave proof of no mean talent in that branch, in three pictures representing subjects from the Passion of our Saviour, in the church of S. Giovacchino, at Messina. We have several etchings by this artist, representing sea-ports, with gallies and other shipping; and views of the city of Messina. They are executed in a spirited and masterly style.

CASSIONE, Giovanni Francesco. An Italian engraver on wood, who flourished at Bologna about the year 1678. He executed several of the cuts representing the portraits of the painters, for the work entitled, *Felsina Pittrice,* by *Carlo Cesare Malvasia,* published at Bologna in the above-mentioned year.

CASTIGLIONE, Salvatore. This artist was the brother of Gio. Benedetto Castiglione, by whom he was instructed in the art, and painted landscapes and pastoral subjects in the style of that master. We have by him a highly finished etching, representing the Resurrection of Lazarus.

CAUSE, H. A Flemish engraver, who flourished about the year 1690. We have some portraits by him, among which is that of Cardinal Ferdinand d'Adda. He also engraved some plates representing views of castles, buildings, &c., which possess considerable merit.

CAZES, Peter James. This painter was born at Paris in 1676, and was a disciple of Bon Boullongne. He painted history with considerable reputation, and executed several works for the church of Notre Dame, and for the choir of St. Germain-des-Pres, which prove him to have been an artist of no mean ability. He died in 1754, aged 78.

CECCHI, Gaetano. This artist was a native of Florence, and flourished about the year 1770. He engraved some plates of historical subjects, after the Italian painters, which are etched, and finished with the graver, in a style which does him considerable credit.

CERCEAU, Du. A French engraver, who flourished about the year 1620. He engraved a set of plates representing *Ornaments à-la-Mode*, which are neatly executed with the graver, but without much taste. They are from his own designs, and are inscribed, *Inventé et gravé par Du Cerceau.*

CHARDIN, Simon. This artist was born at Paris in 1701. He distinguished himself as a painter of conversations and domestic subjects, which he represented with such truth of effect, and beauty of finishing, that his countrymen have not hesitated to compare his pictures with the admirable productions of Gabriel Metzu. He was a member of the Royal Academy of Paris, and one of the painters to the King. He died in 1779, aged 78.

CHARPENTIER, Francis Philip. This artist was a native of Blois, and flourished about the year 1760. He engraved some architectural plates from the designs of *Dumont*; and his name is also affixed to a print of Ruins; *after Servandoni.*

CHERPIGNON, ———. A French engraver, by whom, among other prints, we have a plate representing the Holy Family, in which the Virgin Mary is seated, with the infant Jesus asleep in her lap, and St. Joseph is leaning on a large stone behind her; after a picture by *Laurent de la Hire.* It is etched in a free, spirited style, and retouched with the graver, in a masterly manner.

CHISBOUT, ———. A French engraver, who flourished about the year 1680. He etched a plate, representing Dutch Boors playing at cards, which was published by Peter Drevet, the elder. It was probably from his own design, as he has signed it, *Chisbout, fecit.*

CHOFFARD, Peter Philip. According to Basan, this artist flourished at Paris about the year 1767. He engraved several vignettes, and other book plates, for the editions, published at that time, of La Fontaine's Tales; and the Metamorphoses of Ovid. We have also by him the following:

A View of the Bridge of Orleans; *after Desfriches.*
The Cascade of Brunoy; *after Gravelot.*
Two sets of Flower pieces; *after Bachelier.*

CHOPY, ———. A French engraver; his name is affixed to a small plate, representing the Baptism of Christ by St. John. It is executed with the graver, in a laboured, indifferent style.

CHRIEG, or Chrieger, Christopher. Papillon attributes to this artist, who was a native of Germany, and flourished about the year 1572, a large print, representing the Sea-fight at Lepanto, of which he gives the following description. "It is a magnificent

engraving on wood, containing more than three hundred vessels and gallies. The combatants, which are exceedingly numerous, are distributed with great judgment. The dreadful confusion of the vessels on fire, or sinking to the bottom, cannot be represented in a superior style. It is cut on two blocks of wood, in the form of an oval, about two feet long, by sixteen inches in height. In the upper part of the oval are represented the arrangement of the Christian force and that of the Turks, and below three Christian chiefs dividing the spoil, and the destruction of the Turkish fleet. It is inscribed, *Christoph^s. Chrieg^r All^s. inci.*, and was published at Venice in 1572, by Cesare Vecelli, a relation of the celebrated Titian, who is supposed to have made the design."

CIAMBERLANO, Luca. This artist was born at Urbino about the year 1580. In the early part of his life he applied himself to the study of civil law, in which he had taken a doctor's degree, when he abandoned the study of jurisprudence to devote himself to painting and engraving, particularly the latter. He resided chiefly at Rome, where he executed a great number of plates from his own designs, as well as after the works of the most celebrated Italian painters. His plates are entirely executed with the graver, which he handled with neatness and intelligence, and his design of the figure is tolerably correct. He sometimes signed his plates with his name, and sometimes marked them with the cipher ℂ. Among others, are the following:

Thirteen plates of Christ and the Twelve Apostles; *after Raffaelle.*
St. Jerome dead, lying upon a stone; *after the same.*
Christ on the Mount of Olives; *after A. Casolani.*
Christ appearing to Mary Magdalen, *after Federigo Baroccio,* inscribed, *Lucas Ciamberlanus Urbinas I. V. Doctr. del. et sculp.* 1609.
Christ appearing to St. Theresa; *after Caracci.* 1615.

CLARET, William. An English portrait painter, who flourished about the year 1680. He was a scholar of Sir Peter Lely, and copied many of the pictures of that master. Of his own productions, one of the most successful was a portrait of John Egerton, Earl of Bridgwater, of which we have a mezzotinto print by R. Thompson. He died in 1706.

CLASENS, D. A Dutch engraver, who flourished about the year 1660. His name is affixed to a coarse etching, representing the Virgin and infant Christ, with St. John and an Angel; *after Procaccini.*

CLASERI, Marco. This artist was a native of Venice, and flourished about the year 1580. He engraved several wooden cuts, among which are the Four Seasons, and the Four Ages of the World. They are middling sized prints, lengthways.

CLASSICUS, Victorius. According to Florent Le Comte, this artist was a sculptor and an architect. He is said to have engraved some plates from the paintings of *Tintoretto.* There is a small portrait of Il Tintoretto, engraved in a style resembling that of Cornelius Cort, inscribed, *Alessandro Victorio Classico, sculp.*, which is probably by the same artist.

CLERISSEAU, C. This artist was a native of Paris, but went to Rome when he was young, where he resided some time, and was brought to England by Robert Adam, the

architect. He distinguished himself as a designer of architecture and ruins, in water-colours, in which he particularly excelled. After a residence of some years in London he returned to Paris, where he died, about the year 1807.

CLEVELY, John. This artist was born in London about the year 1746. According to Edwards, he was brought up in some department of the dock-yard at Deptford; but by his own exertions, he acquired considerable reputation in designing shipping and marine views. When the late Lord Mulgrave sailed on a voyage of discovery in the North Seas, Mr. Clevely attended him as draughtsman. He also accompanied Sir Joseph Banks in his tour to Iceland. He sometimes painted in oil, but his principal productions were in water-colours. He died in London in 1786, aged about 40.

CLOCHE, G. A French engraver, who flourished about the year 1616. According to Abbe Marolles, he engraved some plates representing views; among which is that of the City of Rennes.

COCCETTI, Pietro Paolo. This artist was a native of Italy, and flourished about the year 1725. He engraved some plates of architectural subjects, which are executed in a slight, indifferent style.

COCK, John Claus de. A Flemish engraver, who flourished about the year 1660. His name is affixed to an etching representing the Martyrdom of a Saint. It is executed in a bold, masterly style, and appears to have been the production of a painter. It is inscribed, *Joan. Claus de Cock, fecit.*

COENRADT, Lawers. This artist, who flourished about the year 1690, engraved part of the portraits for the collection of Cardinals, published by Rossi. They are very indifferent performances.

COLBENSCHLAG, or Colbenius, Stephen. A German engraver, who flourished about the year 1610. He resided principally at Rome, where he engraved several plates from the works of the Italian painters; among others are the following:

The Adoration of the Shepherds; *after Domenichino.*
The taking down from the Cross; *after An. Caracci.*

COLE, J. An English engraver, who flourished about the year 1720. He was much employed by the booksellers, for whom he engraved some portraits, and other book plates; among which is a head of James Puckle, prefixed to his dialogue, called The Club. He also engraved several plates of monuments, and a copy from the print by *Martin Rota*, representing the Last Judgment, *after M. Angelo Buonaroti.*

COLLET, Louis. This artist was a native of Paris, and flourished about the year 1610. He engraved a set of plates of ornaments for goldsmiths and jewellers, from the designs of *Giles Legaré*, which are executed with the graver in a very neat style.

COLLET, John. He was born in London about the year 1725, and was a scholar of George Lambert. He painted in a variety of ways, but the favourite subjects of his

pencil were pieces of humour, in which he imitated the style of Hogarth, and which according to Edwards, " were less satirical than narrative, more ludicrous than witty, and often displeasing, without conveying any moral instruction." There are several prints engraved from his pictures by John Goldar, representing humorous subjects. Collet etched two plates, from his own designs, in ridicule of antiquaries. He died at Chelsea in 1780.

COLLINS, JOHN. An English engraver, who flourished about the year 1682. He engraved some very indifferent copies from the grotesque figures published by the *Bonnarts*, at Paris, called Scaramouch and his Company of Comedians. We have also some portraits by him; and the Funeral Procession of George, Duke of Albemarle.

COLLINS, JAMES. By this artist, who flourished about the year 1715, we have some prints, representing views of buildings, among which is a large plate of a prospect of the Metropolitan Church of Canterbury.

COLOMBINI, COSIMO. An Italian engraver, who flourished about the year 1754. He engraved, among other things, several of the plates for the *Museo Fiorentino.*

COLYN, MICHAEL. According to Florent Le Comte, this artist is said to have been a native of Antwerp. He engraved some plates of architectural subjects, among which is a view of the Exchange at Amsterdam.

COMBES, PETER. An English engraver in mezzotinto, who flourished about the year 1700. He was chiefly employed in engraving portraits, among which, is a small whole-length of Master Charles More, son of the Bishop of Ely; *after Kerseboom.*

COMIN, JOVAN. This artist, who flourished about the year 1630, engraved some of the plates for the collection of antique statues, which are in the Giustiniani Gallery. They are executed with the graver in a stiff, tasteless style.

CONSTANTINI, or CONSTANTINO, GIOVANNI BATISTA. This artist was a native of Italy, and flourished about the year 1619. We have an etching by him, representing a Bacchanalian subject, surrounded with a grape vine, in the form of a border. It is executed in a slight, free style, somewhat resembling that of Guido, though less masterly, and appears to have been the work of a painter.

COOL, PETER. A Flemish engraver, who flourished about the year 1690. His name is affixed to a middling sized upright plate, representing Christ bearing his Cross, with St. Veronica, and other figures, *after Martin de Vos.* It is executed entirely with the graver, in a coarse, stiff style.

COPPA, STEFANO. This artist was a native of Italy, and flourished at Rome about the year 1776. In conjunction with Giuseppe Perini, he executed the plates from the antique statues in the Clementine Gallery. He also engraved a print of the Ascencion, *after Gio. Lanfranco.*

COPPENS, Augustine. A Dutch engraver, who flourished about the year 1690. He engraved some plates representing views of ruins, and architecture, which are executed in a neat, finished style.

CORDIER, V. This artist was a native of Abbeville, and flourished about the year 1760. His name is affixed to a plate representing a fountain, from a design of *G. M. Dumont*.

CORNELISZ, Cornelius, called Van Haerlem. See Haerlem.

CORNISH, ———. This name is affixed to a slight etching, representing the portrait of Dr. Charles Rose, a Scotch clergyman. It was probably the production of an amateur engraver, who was a member of the University of Oxford, as it is inscribed, *Cornish, Oxon.*

CORONELLI, P. This artist was a native of Venice, and flourished about the year 1716. He engraved the plates for a work entitled, *Roma Antica Moderna del P. Coronelli cosmografo pubblico, ad uso de suoi Argonauti in Venezia,* 1716. They consist of views of buildings, &c. and are etched in a slight, indifferent style.

COSTER, Adam de. This painter was a native of Antwerp, and is supposed to have been a disciple of Theodore Rombouts. He painted history and portraits with considerable reputation; but he particularly excelled in painting gallant assemblies and festivals, which are ingeniously composed, and coloured with great force and vigour. We have a fine print, engraved by *L. Vorsterman,* after a picture, representing a concert, painted by *A. de Coster.*

COSTER, D. A Flemish engraver, who flourished about the year 1700. He was chiefly employed by the booksellers; and, among other plates, engraved a portrait of Francis Hals, the painter, *after Vandyck.*

COTTA, Jacopo. An Italian engraver, who flourished about the year 1600. His name is affixed to an etching representing the Meeting of Isaac and Rebecca, *after Storer.* It is executed in a poor, tasteless style, and incorrectly drawn.

COTTART, Peter. According to Florent Le Comte, this artist was an architect, and flourished in the seventeenth century. He etched some plates of vases and ornaments, which are executed in a bold, coarse style. His prints are usually marked with the monogram .

COURTOIS, Peter Francis. A French engraver, who resided at Paris about the year 1760. He engraved some plates from the designs of St. Aubin, and others, but died in the prime of life.

COUSE, J. This artist, if not a native of England, resided here about the year 1750. He engraved a plate of a view of Berkeley Castle; from a drawing by the *Countess of Berkeley,* and some other prints, which are neatly executed, and possess considerable merit.

COUSSIN, H. According to Basan, this artist was a native of France, and resided at Aix, in Provence, about the year 1760. He etched several plates after *Puget*, *Rembrandt*, and other masters.

COZENS, John. This artist was the son of Alexander Cozens, a Russian by birth, who established himself in London, as a landscape painter and drawing-master, about the year 1770. He followed the same profession, but with great ability and elegance. He produced some drawings, which possessed extraordinary merit, executed in a style which was afterwards adopted and improved by the ingenious Mr. Girtin. He died in 1799.

CREMONIENSIS, Antonio. An Italian engraver on wood, who flourished about the year 1560. Among other prints, he executed a cut representing Mutius Scœvola burning his hand, in the presence of Porsenna. It is executed on a single block, without any cross hatching.

CREMONINI, Giovanni Batista. According to Malvasia, this artist was a native of Cento, and flourished about the year 1600. Although he chiefly distinguished himself as a painter of perspective, he acquired considerable reputation by his pictures representing wild and ferocious animals. He also painted history with not less success; and there are several pictures and altar-pieces in the churches at Bologna, which prove him to have been an artist of great ability; among which, the following are the most worthy of notice: in the church of S. Francesco, the Annunciation, and the Death of St. Francis; and in S. Maria della Vita, the Assumption of the Virgin. Gio. Batista Cremonini was one of the first instructors of Guercino. He died in 1610.

CRESPY, or Crespi, ———. An Italian engraver of little celebrity, who, according to Basan, flourished in the beginning of the eighteenth century. Among other prints, he engraved a plate, representing the taking down from the Cross; *after Carlo Cignani.*

CROOCK, Hubert de. An ancient German engraver on wood, who flourished about the year 1490. His name is affixed to a large cut, representing the Trinity. It is neatly executed, but in a stiff, formal style. Albert Durer engraved the same subject, but in so superior a manner, that the print by Croock may be presumed to be a copy coeval with the original. Besides the name, it is marked with the monogram ℌ.

CULENBACK, or Culmback, Hans, or John. According to Florent Le Comte, this artist was a native of Germany, and flourished about the year 1517. He is said to have been a disciple of Albert Durer, and engraved both on wood and copper. Among other prints by him, we have one representing a Soldier armed, conversing with a Country Woman; dated 1517, and marked with the initials H. V. C.

CUNGI, or Congio, Camillo. See Congio.

CUNYNGHAM, Doctor William. This gentleman resided at Norwich, about the year 1559. He was the author of a book entitled, *A Cosmographical Glass,* which was embellished with several plates, and a large plan of Norwich, some of which were engraved by himself.

CURTI, Bernardino. This artist was a native of Bologna, and flourished about the year 1645. He engraved some portraits, among which is that of Lodovico Caracci. We have also by him a middle-sized plate, representing an emblematical subject, *after Luca Ferrari.*

D

DAIGREMONT, M. A French engraver, who flourished about the year 1670. He engraved some of the plates for the Book of Ornaments of Painting and Sculpture, in the Louvre and the Thuilleries, published by John Berain. He also engraved several of the views of Versailles.

DALL, Nicholas Thomas. This artist was a native of Denmark, and settled in London, as a landscape painter, about the year 1760. He was much employed in painting some excellent scenes for Covent Garden Theatre, and his engagements in that branch of the art prevented him from painting many easel pictures. In 1768 he obtained the first premium given by the Society for the Encouragement of Arts, &c. for the best landscape painting. He was chosen an Associate of the Royal Academy in 1771, and died in 1777.

DALLEVIA, A. An Italian engraver, who resided at Venice about the year 1686. Among other prints, he engraved a set of plates representing triumphal processions, published at Venice in 1686, entitled, *Giuochi Festivi e Militari.* They are executed in a coarse, indifferent style, and are inscribed *A. Dallevia, sculp.*

DAMBRUN, ———. This artist was a native of France, and flourished about the year 1760. He engraved several plates after the French painters, representing conversations and musical parties, which are neatly executed with the graver.

DAME, Giles la. Florent Le Comte mentions this artist as the engraver of several plates, representing Holy Families, and other devotional subjects, in which he imitated the style of Claude Mellan, but not very successfully.

DANCE, Sir Nathaniel. See Holland.

DANCKERT, or Danckers, John. This artist was a native of Holland, and resided at Amsterdam about the year 1657. He painted history with some reputation, and etched a few plates, among which is a print representing Venus reclining on a couch; *after Titian.*

DANNOOT, Peter. A Flemish engraver, who flourished about the year 1690. He engraved a plate representing the Head of Christ crowned with Thorns; *after Rubens* and a Portrait of Pere Mastrille.

DARGENVILLE, Anthony Joseph Dezalier. A French amateur and writer on art, who resided at Paris about the year 1750. He was the author of a work entitled, *Abregé de la Vie des plus fameux Peintres*, published first at Paris in quarto, in 1755. According to Basan, he etched several plates of subjects and landscapes, from his own designs.

DAWE, Philip. An eminent English engraver in mezzotinto, who flourished about the year 1771. He engraved several subjects *after H. Morland*, and among other portraits by him we have those of Mrs. Yeates, in the character of Electra, *after Cotes*; and Admiral Sir Charles Hardy, *after Hudson*.

DECKER, I. de. Mr. Strutt mentions this artist as the engraver of a small copy of the print representing the Treaty of Munster, engraved by Suyderhoef, *after Terburg*, in which he attempted to imitate the style of the original, but with no great success.

DEHNE, J. C. A German engraver, who flourished about the year 1723. He engraved several portraits for the work entitled, *Icones Bibliopolarum et Typographorum*, published at Nuremberg. We have also by him a great number of plates, representing, in the most ludicrous manner, the gods, goddesses, heroes, &c. of antiquity.

DENANTO, Francesco. An engraver on wood, who flourished about the year 1530. Among others, we have a large wooden cut by him, representing Christ healing the lame Man. It is executed in a spirited, tasteful style, and is probably from a design of his own, as it is inscribed, *Franciscus Denanto de Sabaudia, f.*

DENTONE, Girolamo Curti, called il. In the body of the work, by an oversight of the author, in the article of Girolamo Curti, a reference is given to Dentone, and in the article of Dentone, the reader is referred to Curti. He was born at Bologna in 1576, and was first a disciple of Lionello Spada, but finding that his genius directed him rather to perspective than the design of the figure, he quitted that master, and applied himself to study from the noble edifices erected from the plans of Giacomo Baroccio, called Il Vignola. He afterwards went to Rome, where he improved his taste, by contemplating the magnificent vestiges of ancient architecture in that capital. He was a perfect master of the chiar-oscuro, and gave to his works so surprising a relief, that they have the appearance of perfect illusion. There are many of his works in the palaces and public edifices at Bologna, in which the figures are painted by the most distinguished of his contemporaries. He died in 1632, aged 56.

DEODATE, ———. The name of this engraver is affixed to a portrait of Sir Theodore Mayerne, physician to James the First and Charles the First.

DEVIS, Arthur. He was born at Preston, in Lancashire, about the year 1708, and was the pupil of Peter Tillemans. He painted in a variety of ways, sometimes portraits, but mostly in small whole-lengths and conversation pieces. He was an exhibiter at the

Society's Rooms, in the Strand, in 1761, but never joined either the Chartered Society or the Royal Academy. He lived in Great Queen Street, Lincoln's Inn Fields, where he supported the character of a respectable artist. He died in 1787.

DICKSON, J. An English engraver, who resided at Oxford about the year 1660. He engraved a portrait of Edward Parry, Bishop of Killaloe, prefixed to his *Antidote against the Prosperity of the Wicked, and the Afflictions of the Just*, published in 1660. It is now become scarce.

DIETEL, CHRISTOPHER, and F. A. These artists, who were probably brothers, resided at Vienna. They engraved conjointly a set of plates, representing the principal fountains at Rome.

DIRICKSEN, D. A German engraver, who resided at Hamburgh about the year 1690. He was principally employed by the booksellers, and engraved some portraits in a neat style, resembling that of the Passes. Among others, is that of Hadrianus, a Mensicht, with an ornamental border, with some Latin verses.

DIXON, JOHN. An eminent English engraver in mezzotinto, who flourished about the year 1770. We have several fine portraits engraved by him, after Sir Joshua Reynolds and other masters; among which are the following:

PORTRAITS AFTER VARIOUS MASTERS.

William Beckford, Lord Mayor of London; *ad vivum del.* 1771.
Henry, Duke of Buccleugh, with Lady Mary Scot fondling a Dog; *after Gainsborough.* 1771.
Mr. Garrick in the character of Richard III; *after N. Dance.*

PORTRAITS AFTER SIR JOSHUA REYNOLDS.

Mary, Duchess of Ancaster.
Francis Conway, Earl of Hertford.
William, Duke of Leinster. 1775.
Henry Herbert, Earl of Pembroke.
The Countess of Pembroke, with her son Lord Herbert.
Charles Townshend, Chancellor of the Exchequer.

DOESBURGH, J. A Dutch engraver, who flourished about the year 1680. He engraved a plate representing Admiral van Tromp engaging the English fleet. We have also by him several prints of the old Roman customs; they are etched and finished with the graver in a very indifferent style.

DOETECUM, ———. See DUETECUM.

DONALDSON, JOHN. This artist was born at Edinburgh in 1737, and distinguished himself as a miniature painter, both in enamel and water-colours. In the year 1765, and again in 1768, he obtained the premiums given by the Society for the Encouragement of Arts, &c. for the best picture in enamel. He occasionally amused himself with the point, and etched several plates of beggars, *after Rembrandt*, which possess considerable merit. He died in 1801, aged 64.

DONNE, W. A Dutch engraver, who flourished about the year 1680. Among other prints, he engraved a plate representing Venus and Cupid, in a landscape, with other figures in the distance, *after A. Elsheimer.* It is etched in a slight, poor style.

DONNET, S. This artist is mentioned by Mr. Strutt as the engraver of a print representing a man seated reading a book. It is a very indifferent performance.

DOORT, P. VAN. A Dutch engraver, who worked entirely with the graver, and was an humble imitator of the style on Cornelius Cort. Among others, we have a print by him representing the Holy Family, in which St. Elizabeth is presenting an Apple to the infant Christ, *after Bernardino Passari.*

DOUET, ———. A French engraver on wood, who flourished about the year 1530. Papillon notices a wooden cut, executed by him, representing the Virgin Mary and the infant Christ, *after Andrea del Sarto.*

DRUEFKEN, ———. This artist was a native of Germany. He is mentioned by Evelyn, in his *Sculptura,* as an engraver on wood, who usually marked his prints with a cluster of grapes. Among other cuts, he executed one representing the King of the Boors in Hungary eaten alive by the rebels whom he had seduced.

DUETECUM, or DOETECUM, JOHN and LUCAS A. These artists, who flourished about the year 1559, were natives of Germany, and are supposed to have been brothers. They engraved, conjointly, several large prints, representing the pompous funeral of the Emperor Charles V. They are etched in a bold, masterly manner. John a Duetecum engraved also an ornamental frontispiece for a book of perspective, by John Tridmanus Trisius.

DUETECUM, or DOETECUM, BAPTISTA. He was probably related to the two artists mentioned in the preceding article, and flourished about the year 1610. He engraved a set of plates, representing the various habits and manners of the Indians. They are executed entirely with the graver, in a stiff, indifferent style.

DUGY, ———. A modern French engraver, who flourished about the year 1760. He engraved several slight prints, after the pictures of *Francis Boucher,* and other masters.

DUPONT, GAINSBOROUGH. This artist was the nephew of the celebrated Thomas Gainsborough, and painted portraits and landscapes in imitation of the style of his uncle. His principal work is a large picture representing the portraits of the Trinity Masters, which is in their court-room on Tower-hill. He died in 1797, aged about 30.

DURANT, J. L. This artist, if not a native of England, resided in London about the year 1690. He was a very indifferent engraver, and was chiefly employed by the booksellers, for whom he engraved a variety of book ornaments and portraits. Among the latter is that of Mary, Queen of William III., *after Kneller.*

DURELLO, Simon. A German engraver, who flourished about the year 1674. He engraved some of the portraits for the work entitled, *Istoria di Leopóldo Cesare,* published at Vienna in 1674.

DURR, John. This artist was a native of Germany, and flourished about the year 1625. He was an engraver of little repute, and worked chiefly for the booksellers, for whom, among other book plates, he engraved some portraits, particularly those of H. J. Ernest and his family, and J. Zimmer; the latter is dated 1625.

DYCK, Daniel Vanden. This painter was a native of Flanders, but passed the greater part of his life in Italy. He was appointed painter to the Duke of Mantua, and keeper of his gallery, and was much esteemed as a portrait painter. He also painted history with considerable success. We have a few slight, spirited etchings by him, among which is one representing the Deification of Æneas; and another, a Bacchanalian subject, both from his own designs. He was living in 1658.

E

ECHARDT, or Eccardt, John Giles. This painter was a native of Germany, but visited England about the year 1740, where he became a pupil of John Baptist Vanloo. He was much employed as a portrait painter, about the time that Sir Joshua Reynolds returned from Italy. We have a print of Mrs. Woffington, the actress, engraved by *Faber,* from a portrait painted by Echardt; and another of Doctor Conyers Middleton, engraved by the same artist, from a picture by this painter, who Mr. Strutt has erroneously mentioned as the engraver.

ECKSTEYN, George David. A German engraver, who resided at Nuremberg about the year 1721. He engraved part of the portraits for the work entitled, *Icones Bibliopolarum et Typographorum;* published in 1721.

EDELING, J. This artist was a native of Holland. He was chiefly employed in engraving portraits for the booksellers, among which are those of J. Deimerbroeck, and Timon van Geissel.

ELLIS, William. An eminent English engraver of landscapes and views. He engraved some plates in conjunction with William Woollet; and we have several charming prints by him from the designs of *Paul Sanby* and *Thomas Hearne.*

EMMETT, WILLIAM. An English engraver, who flourished about the year 1710. Among other prints, he engraved a large view of the interior of St. Paul's church. It is executed with the graver in a neat, clear style.

EYNHOUEDTS, REMOLDUS, or ROMBAUT. A Flemish painter and engraver, born at Antwerp about the year 1605. He engraved several plates after the works of *Rubens, Cornelius Schut*, and other painters of the Flemish school; and executed some of the prints for Teniers's gallery. They are etched in a slight, dark style; and his drawing, though not very correct, is bold and masterly. Among others, we have the following prints by him:

SUBJECTS AFTER RUBENS.

The Adoration of the Magi.
The Resurrection.
The Altar-piece of Rubens's Chapel.
Pope Gregory, surrounded with emblematical figures.
The Four Doctors of the Church, with St. Clara holding the Sacrament.
The Virgin and infant Christ, surrounded with Saints.
St. Peter and St. Paul.
An allegorical subject of Peace and Happiness.

SUBJECTS AFTER VARIOUS MASTERS.

The Assumption of the Virgin; *after Cornelius Schut.*
The Martyrdom of St. George; *after the same.*
The Ascension; *after the younger Palma.*

F

FABER, PETER. A French engraver, who resided at Lyons about the year 1621. He was chiefly employed by the booksellers, for whom he engraved several plates, in a neat style, but without much taste. His name is affixed to an ornamental frontispiece to the second volume of a work entitled, *Operis Moralis, &c.* published at Lyons.

FALCO, AGNOLO. The name of this artist is affixed to a rude, coarse etching, representing a landscape, into which is introduced the story of Apollo and Daphne. Though it is very indifferently executed, and incorrectly drawn, it appears to have been the work of a painter, and is from his own design.

FALCONE, Aniello. This painter was born at Naples, in 1600, and was a scholar of Guiseppe Ribera, called Lo Spagnoletto. He distinguished himself as a painter of battles and skirmishes of cavalry, which he composed and designed with great fire and animation. He was equally correct in the drawing of his figures and horses, and their various movements are expressed with the most characteristic propriety. His touch is bold and free, and his colouring vigorous and effective. He was not less successful in his easel pictures than those of a larger size; and his best works were esteemed little inferior to the admirable productions of Borgognone. Aniello Falcone was one of the masters of Salvator Rosa. He died in 1665, aged 65.

FALCONET, Peter. This artist was a native of Paris, and the son of Falconet the sculptor, who executed the equestrian statue of Peter the Great, at Petersburg. He visited this country, and resided some years in London, where he obtained considerable employment. He painted historical subjects and portraits. His name stands in the catalogues of the exhibitions from 1767 to 1773, soon after which he returned to France.

FALLER, John. The name of an obscure artist, mentioned by Florent le Comte as the engraver of some plates, representing ornaments, grotesque figures, &c.

FAVENNES, J. de. This artist was a native of France, and resided at Paris about the year 1760. Basan mentions him as the engraver of a plate representing the pleasures of Summer, *after A. Watteau.*

FAYRAM, ———. An English landscape painter, who flourished about the year 1740. We have by him some slight coarse etchings, representing views about Chelsea and Battersea, and also one of the Hermitage in Kew Gardens.

FERABOSCO, Martino. This artist was a native of Italy, and resided at Rome about the year 1620. He engraved the plates for the work entitled, *Architettura della Basilica di S. Pietro in Vaticano,* published at Rome in 1620. They are entirely executed with the graver, in a slight, formal style.

FERTÉ, M. de la. A French amateur, who, according to Basan, for his amusement etched several small plates of landscapes, from the designs of *F. Boucher,* and other masters.

FILIUS, John. This painter was born at Bois-le-Duc, in 1660, and was a scholar of Peter van Slingelandt. He painted in the highly finished style of his instructor, and his pictures, like those of Slingelandt, represent conversations, or subjects taken from private life, and small portraits. Without possessing the extreme polish of his master, his works possess great merit, and are much esteemed in Holland.

FLAMEN, F. This artist was probably of the same family with Albert Flamen. He was a native of Flanders, but resided at Paris about the year 1660. Among other prints, he etched a set of four plates of Views on the River Seine, after the designs of *Israel Silvestre.*

FLATMAN, Thomas. He was born in Aldersgate Street, in 1633, and was educated at Winchester school. From thence he went to New College, Oxford; but leaving the university without a degree, he removed to the Inner Temple, where, in due time, he became a barrister. It does not appear that he ever followed the profession of the law, but having a turn for the fine arts, he indulged his inclination, and gained some reputation as a poet and a painter in miniature. We are informed by the noble author of the *Anecdotes,* that Mr. Tooke, master of the Charter-house, had a head of his father by Flatman, which was so well painted, that Vertue took it for Cooper's; and Lord Oxford had another portrait by him, marked with his initial F., which was so masterly, that Vertue pronounced Flatman to be equal to Hoskins and next to Cooper. It is certain, that he excelled more as a painter than a poet. And Grainger asserts, that one of his heads is worth a ream of his Pindarics. He died in 1688, aged 55.

FLESHIER, B. This artist is mentioned by Lord Orford as a painter of sea-pieces, landscapes, and fruit. His pictures may be supposed to have possessed considerable merit, as some of them were thought worthy of being placed in the collection of King Charles the First, and in that of Sir Peter Lely.

FLEUR, Nicholas William de la. According to Florent le Comte, this artist was a native of Lorraine, and flourished about the year 1639. He chiefly resided at Rome, where, among other prints, he engraved a book of flowers, consisting of twelve plates, with a title, representing his portrait, surrounded with flowers.

FLORIMUS, John. An obscure engraver, mentioned by Florent le Comte. His works consist principally of portraits. We have also a frontispiece to a collection of antique heads by him. It is a composition of several figures, and is executed with the graver, in a neat, stiff style.

FO, ———. This artist was a native of Switzerland, and flourished about the year 1551. Papillon speaks of him as an excellent engraver on wood, and a contemporary of Hans Holbein. He executed the cuts for the *History of Animals*, by Conrad Gesner, published at Zurich in 1551. He also engraved the coins and medals of the Roman Emperors, by the same author, published in 1559.

FONTAINE, E. A French engraver on wood, who flourished about the year 1681. Among other cuts, we have a print by him representing the figure of Christ, standing upon a pillar. It is a very indifferent performance, and is inscribed, *E. Fontaine, sculpsit. Anno* 1681.

FONTANA, Cesare. This artist was a native of Italy, and flourished about the year 1620. He engraved several plates representing funeral processions and cavalcades.

FORE, Le. An obscure French engraver, who was chiefly employed in engraving portraits for the booksellers. Among others are the following: Henry de Mausses and Nicolaus de Netz, Episc. Aurelianensis, &c.

FORRESTER, J. An English engraver, who flourished about the year 1760. He resided some years in Italy, where he etched several plates of landscapes, which are executed in a neat, pleasing style.

FOUR, N. Du. This artist was a native of France, and flourished about the year 1760. Among other prints, he engraved several small plates, after Weirotter, and other masters.

FOURNIER, Isaye. According to Florent le Comte, this artist was painter to Henry IV. of France. He is also called Fornaceriis, and is said to have engraved some plates, but the subjects are not specified. He flourished about the year 1590.

FRIQUET, de Vaurose. Basan mentions this artist as a painter, and a scholar of Sebastian Bourdon. He engraved several plates after the works of his master.

FROYEN, ———. The name of an obscure and very indifferent engraver, which is affixed to a print representing the head of our Saviour. It is executed entirely with the graver.

FULCARUS, or Furck, Sebastian. A German engraver, who, according to Professor Christ, was a native of Goslar, as the name of that town is inscribed on several of his prints. In the early part of his life he resided at Rome, where he engraved some plates, as early as 1612. From 1620 to 1630 he was established at Frankfort on the Maine. He engraved many portraits, chiefly for the booksellers, among which are those of the Columna family. He worked principally with the graver, though we have a few etchings by him. When he did not sign his plates with his name, he marked them with the cipher $\mathcal{SF}$. We have, among others, the following prints by him:

The Last Judgment; *after M. Angelo Buonaroti.* On the tombstone, at the left hand corner, his cipher is marked, in the first impressions of the print; and when he had retouched the plate, he added the inscription, *Sebastan. Fulcarus reinciditque.*

St. Sebastian; a half figure.

An ornamental frontispiece to the works of Gul. Fabricius, dated 1646. It is etched in a very spirited style, and is signed *S. Furck, f.*

He also engraved some plates from *Titian*, and other masters.

G

GAGLIARDI, Bartolomeo. According to Orlandi, this artist was born at Genoa in 1555, and is said to have been a painter of some reputation. We have several plates by him, both etched and finished with the graver, among which is a large print representing

an emblematical subject. It is executed in a style resembling that of Cherubino Alberti, though very inferior.

GALESTRUZZI, Giovanni Batista. This artist was born at Florence in 1618. He studied painting under Francesco Furini, and afterwards went to Rome, where he was received into the Academy of St. Luke, in 1652. Of his works as a painter little is known, but he acquired considerable celebrity as an engraver. He was the friend of Stefano della Bella, whose style he imitated, and, according to Huber, finished some of the plates left imperfect at his death. He etched a great number of plates, of which there is a catalogue by Giacomo Rossi. The following are among his principal works:

Paris receiving the Golden Apple from Mercury; *after An. Caracci.*
St. John the Baptist in Prison; *after Batista Ricci.*
The Apotheosis of the Emperor Claudius. 1657; rare.
Several sets of Friezes and Bas-reliefs; *after Polidoro da Caravaggio.*
A set of Antique Gems, with explanations by Leonardo Agostino; published at Rome in 1657 and 1659.
Six plates, representing the Mausoleum of Cardinal de Mazarin; from the designs of the *Abbé Elpidius Benedictus.* 1661.

GALIMARD, Claude. A French engraver, born at Troyes, in Champagne, in 1729. He resided some time at Rome, and on his return to Paris engraved several plates *after J. F. de Troy, Subleyras,* and other French painters. He also engraved many frontispieces and vignettes, after the designs of *C. N. Cochin the younger.*

GASPARS, John Baptist. This artist was a native of Antwerp, and was a scholar of Thomas Willeborts Bosschaert. He visited England during the civil war, and was much employed by General Lambert. After the Restoration he became an assistant to Sir Peter Lely, and afterwards to Sir Godfrey Kneller. He drew well, and excelled in making designs for tapestry. The portrait of Charles II. in Painter's Hall, and another of the same prince, in the hall of St. Bartholomew's Hospital, were painted by J. B. Gaspars. He died in London in 1691.

GAST, Michael de. A Flemish painter, born at Antwerp in 1520. He appears to have passed the early part of his life in Italy, as the greater part of his pictures represent the ruins and vestiges of ancient Rome, which he embellished with figures and cattle. He was received into the Society of Painters at Antwerp in 1558.

GEILEKERCK, Nicholas van. This artist was a native of Holland, and flourished about the year 1612. He was chiefly employed in engraving portraits; and among others, we have that of Maurice, Prince of Nassau, surrounded with military trophies.

GEIIN, G. D. An obscure Flemish engraver, who flourished from the year 1640 to 1650. He was principally employed in engraving book ornaments for the booksellers, in which he attempted an humble imitation of the style of Paul Pontius. Among other prints by him we have the portrait of Carolus Aleaspinæus.

GERMAIN, ———. This artist was a native of France, and flourished about the year 1765. We have by him some spirited etchings, representing views in Rome, from the designs of *Le Geay* and *Dumont*.

GHENDT, Emanuel de. A modern French engraver, who resided at Paris about the year 1749. He was a pupil of J. Aliamet, and has engraved several plates in a neat, pleasing style. He executed many of the prints and vignettes for the *Voyage d'Italie de L'Abbé de Saint Non*. We have also, among others, the following prints by him:

L'Amour Asiatique; *after Ch. Eisen.*
Les Moissonneurs dans les Champs; *after the same.*
La pleine Moisson; *after Isaac Moucheron.*
A View of the Fountain of Arethusa at Syracuse; *after Chatelet.*
The Four Times of the Day; *after Baudouin.*

GIFFART, Peter. This artist was born at Paris in 1648. He engraved a considerable number of portraits and book ornaments, which are neatly executed with the graver, but without much taste, though his merit was sufficient to obtain the distinction of engraver to the King. We have, among others, the following prints by him:

PORTRAITS.

Maria Anne Victoire de Baviere, Dauphiness of France.
Frances d'Aubigné, Marchioness de Maintenon.
Philip, son of Thomas XIII. Count of Savoy.
Edward, son of Amedeus XV. Count of Savoy.

VARIOUS SUBJECTS.

A set of Medals from the French King's Cabinet.
A set of Ornaments; *after Berain.*
A Frontispiece to the *Introduction to Geography*, by P. Violier; *after S. Le Clerc.*

GIFFORD, George. An English engraver of portraits, who flourished about the year 1640. He was chiefly employed by the booksellers, and his plates are very indifferently executed. Among others, he engraved the following:

Hugh Latimer, Bishop of Worcester.
Sir Edward Marmion; scarce.
John Bate; prefixed to his *Mysteries of Nature.*

GILARDI, Pietro. This painter was born at Milan, in 1679, and was instructed in the art by Federigo Bianchi, but he afterwards went to Bologna, where he became a scholar of Marc Antonio Franceschini, and afterwards studied under Giovanni Gioseffo del Sole. He painted history with reputation, and especially excelled in large fresco works, his talents being particularly adapted to the embellishment of Cupolas, Vaults, and other extensive operations, in which he proved himself an able machinist. Such are his frescoes in the refectory of S. Vittore, at Milan, which are not less esteemed for the ingenuity of the composition, and the facility of the execution, than for the tenderness and harmony of the colouring.

GILES, or GYLES, HENRY. An English painter on glass, who resided at York, and flourished from about the year 1640 to 1687. One of his principal performances is the east window of University College, Oxford, which is marked, *Hen. Giles, pinxit*, 1687.

GOEREE, J. A Dutch engraver, who resided at Amsterdam about the middle of the seventeenth century. He engraved a variety of frontispieces and other book plates, which are chiefly, if not entirely, from his own designs. Mr. Strutt miscalls this artist *Goerce*.

GOOL, JOHN VAN. A Dutch painter and writer on art, who resided at Amsterdam about the year 1750. He painted landscapes, with cattle, in which he attempted to follow the fine style of Paul Potter, but it is a very humble imitation. His drawing of the animals is not very incorrect, and his pencilling is neat and clean; but he is greatly deficient in the admirable expression of truth and nature, as well as in the spirited and exquisite touch, which distinguish the works of his celebrated model. In 1751 and 1752, he published a continuation of the Lives of the Dutch Painters, from the period at which Houbraken left it, in two volumes octavo, with portraits.

GRAFFICO, CAMILLO. This artist was a native of Friuli, and flourished about the year 1588. He engraved several plates of devout subjects, among which is one representing the Holy Family, in which the Virgin is suckling the infant Jesus, *after Bernardino Passari*. He worked entirely with the graver, in a style resembling that of Cornelius Cort, but very inferior.

GRANVILLE, ———. An English engraver, who flourished about the year 1760. He engraved landscapes; among which we have some plates from the pictures of Thomas Smith of Derby.

GRASSI, GIOVANNI BATISTA. This painter was a native of Udine, and flourished about the year 1568. According to Vasari, he was a disciple of Gio. Antonio Licinio, called Il Pordenone; but Lanzi thinks it more probable that he was brought up in the school of Titian, to whose style his best works bear a strong resemblance. Such are his pictures in the cathedral at Gemona, representing the Annunciation, the Vision of Ezechiel, and Elija taken up into Heaven.

GRESSE, JOHN ALEXANDER. This artist was born in London in 1741; his father was a native of Rolle, on the Lake of Geneva. He was first instructed in the rudiments of design by Gerard Scotin, the engraver, but afterwards studied some years under Cipriani, and also received some instruction from F. Zuccherelli. He was one of the first students who attended the Duke of Richmond's gallery, and in a short time afterwards he entered the Academy in St. Martin's Lane. Though he possessed considerable talents, he was not sufficiently assiduous in the prosecution of his studies, to distinguish himself in the higher branches of painting; and as he inherited a small fortune at the death of his father, he relinquished the more arduous exercise of the profession, and became a drawing-master, in which pursuit he acquired great reputation and extensive employment; and in 1777 was appointed drawing-master to the princesses. In the early part of his life he etched the figures, &c. for Kennedy's Account of the Statues and Pic-

tures at the Earl of Pembroke's, at Wilton, in which he had the advantage of being assisted by Bartolozzi. There are also four other etchings by this artist, one representing a View of Framlingham Castle, Suffolk; another a Cottage; a St. Jerome, mentioned by Basan in his Catalogue; and a Satyr sleeping, *after Nicholas Poussin.* These prints are now scarce. He died 1794, in the fifty-third of his age.

GUERIN, C. A modern French engraver, who resided at Strasburg about the year 1790. He engraved several plates of antique gems, which are executed with the graver in a neat, finished style.

GUERNIER, René. This artist was probably a native of France. According to Florent le Comte he excelled in engraving ornaments and grotesque figures.

GUILLEMART, ———. An obscure French engraver, who was chiefly employed in engraving portraits for the booksellers. Among others, we have that of Setani Abbé de S. Genevieve.

GUTTENBRUNN, L. This painter was a native of Dresden, who came to England about the year 1789, where he staid nearly three years. He painted portraits and small historical subjects, and exhibited with the Royal Academy until 1792, about which time he went to Petersburg, by the recommendation of the Russian Ambassador. He was a member of the Academy of Florence, from whence it may be presumed that he had studied in Italy.

GYLES, ———. See Giles.

H

HALL, John. This eminent engraver is briefly noticed in the body of the work; but as we have since been favoured with a more accurate and particular memoir of him, from the most respectable authority, we have great pleasure in inserting it here, as a due tribute to the merit of so distinguished an artist.

"He was born at Wivenhoe, near Colchester, Essex, Dec. 21, 1739. He came to London at an early period of his life, but was not originally designed for that particular branch of the fine arts which he afterwards cultivated with so much success. Having exhibited considerable talents for drawing, he was placed under the care of Mr. Ravenet, the engraver, with whom Mr. W. W. Ryland was at the same time. There is still extant an admirable drawing by Mr. Hall, done with pen and ink, in imitation of engraving, and, excepting by a nice judge, scarcely discernible from engraving. It was

done at the age of seventeen. The subject is two Children with a Cat, from a French print. His first friends in London were Sir Stephen Theodore Jansen and Jonas Hanway, Esq. On the decease of Woollett he was appointed historical engraver to the King, and had on that occasion the honour of presenting to his Majesty, at Windsor, his print of the Battle of the Boyne, being introduced by Mr. West. He died April 7, 1797, in his 58th year, and was buried at Paddington.

"His style of engraving was entirely confined to that more laborious but fine department which is called the line, or stroke engraving." A list of some of his principal works will be found in the article John Hall, in the first volume.

HANCOCK, R. An English engraver in mezzotinto, who flourished about the year 1785, He engraved several portraits, among which are the following:

General William Kingsley; *after Reynolds.*
Lady Chambers; *after the same.*
Miss Day, afterwards Lady Fenhoulet; *after the same.*
Mark Noble, Rector of Barming; prefixed to his *History of the House of Cromwell.*
John Wesley, M. A.; *after Miller.*
James Wright, of Frome; *after J. Wright;* scarce.
William Hopley, Verger of the Cathedral of Worcester; *after the same.*
Robert Hancock, Engraver, of Worcester; *after the same.* This print is called *unique* in Bromley's Catalogue.

HANDERIOT, Francis. A French engraver, mentioned by Florent le Comte. He engraved, among other prints, a plate representing St. John thrown into the Caldron of boiling Oil, *after C. le Brun.*

HARWEYN, James. This artist was a native of Flanders, and flourished about the year 1696. He engraved several views of chateaus and gentlemens' seats in the Netherlands, which are etched in a neat, pleasing style.

HAYLS, John. This English portrait painter lived in the reign of Charles II., and, according to Lord Orford, possessed an extraordinary talent for copying the pictures of Vandyck, and was a rival of Sir Peter Lely. At Woburn are some portraits of the illustrious house of Russell, painted by Hayls. He also painted the portrait of the father of Secretary Pepys, and another of Thomas Flatman, the poet and painter. He died in 1679.

HEAD, Guy. This artist was a native of Carlisle, and the son of a house painter in that city. He was instructed in the elements of design, and at an early age gave so much promise of future eminence in the art, that he obtained the patronage of a gentleman, who enabled him to visit Italy. He appears to have formed an idea, that the best method of study was the constant employment in copying the works of the old masters; a servile drudgery, by which none of the higher excellencies of the art can ever be acquired. On the subject of this erroneous method of proceeding, Sir Joshua Reynolds thus expresses himself in one of his admirable discourses. "I consider general copying as a delusive kind of industry; the student satisfies himself with the appearance of doing something; he falls into the dangerous habit of imitating without selecting, and of

labouring without any determinate object; as it requires no effort of the mind, he sleeps over his work; and those powers of invention and composition which ought particularly to be called out, and put in action, lie torpid, and lose their energy, for want of exercise." He painted some original pictures, which are not without merit, though they are rather dry in the outline and tame in the execution. His copies of the most celebrated pictures of the Italian and Flemish masters are very numerous. He died in the early part of the year 1801.

HECKELL, —— VAN. A Dutch painter, who flourished about the year 1660. He is not mentioned by any of the biographers of the artists of his country, but, from the style and character of his pictures, it is probable that he was a scholar of Gerard Douw. He painted similar subjects to those of that admired artist, and his works, though not equal to the extraordinary productions of Douw, are very highly finished, and brilliantly coloured; the masses of light and shadow are managed with great ability.

HEFELE, ——. According to Lord Orford, this painter was a native of Germany, and came to England as a soldier in King William's Dutch troops; he obtained his discharge, and remained here several years. He painted landscapes, flowers, and insects, neatly, in water colours, but without much knowledge of the chiar-oscuro.

HEMMESSEN, JOHN VAN. This painter was a native of Flanders, and flourished about the year 1550. He studied in Italy, and appears to have formed his style by an imitation of the works of Lionardo da Vinci: his pictures, particularly his children, have been frequently attributed to that master. In the collection of Dusseldorp, is a picture by him, representing an Ecce Homo, dated 1544; and in the gallery of the Louvre another, of Tobit restoring Sight to his Father.

HENSHAW, W. Mr. Strutt mentions this name as affixed to a private etching of the portrait of Mr. Gray, the poet.

HEYLEN, GONZALES VAN. This artist was a native of Antwerp, and flourished about the year 1694. According to Papillon, he engraved on wood, in a free, spirited style. He engraved several frontispieces, and other book cuts.

HIGMORE, ——. This artist was probably a native of France. His name is affixed to some large portraits; among which is that of Le Sage, the author of Gil Blas. They are very indifferently executed.

HOCKNER, JOHN GASPAR. A German engraver, who resided at Dresden about the year 1655. He was chiefly employed by the booksellers, for whom he engraved a number of portraits, which are executed with sufficient neatness, but in a stiff, tasteless style.

HOFFMAN, FRANCIS. This artist was probably a native of Germany, but he resided in England about the year 1711. He engraved a plate representing the portraits of the Right Honourable Henry St. John, one of the principal Secretaries of State; the Right Honourable William Bromley, Speaker of the House of Commons; and the Right Honourable Robert Harley, Chancellor of the Exchequer. Underneath is a printed

account of the transactions of the House of Commons for the year 1711. It is etched in a coarse, tasteless style, and inscribed *Francis Hoffman, fecit aqua forte.* In Mr. Gulstone's collection was a portrait of Francis Hoffman, drawn and engraved by himself, in which he is styled the inventor of ships with three bottoms.

HOLL, Elias. According to Professor Christ, this artist resided at Nuremberg about the year 1638. He engraved some plates from *C. Reverdus* and others, which are usually marked with an H, surmounted by an F, thus, HF.

HOLLAND, J. An English engraver, who flourished about the year 1755. Among other plates, he etched the Head of a Turk, which is executed with spirit, but without much effect.

HOLLAND, Sir Nathaniel Dance. The family name of this gentleman was Dance, but coming into possession of a large property he was made a baronet, and took the name of Holland, when he relinquished the profession of an artist. He was born in London in 1734, and having shown an early inclination for painting, he was placed under the tuition of Francis Hayman, under whose instruction he continued some time. He afterwards travelled to Italy, where he prosecuted his studies eight or nine years. On his return to England he distinguished himself as a painter of history and portraits, and also painted landscapes with considerable success. Amongst his most admired productions may be ranked his picture of Mr. Garrick, in the character of King Richard III. in the collection of Sir Watkin Williams Wynne, of which we have a print in mezzotinto, by John Dixon; Timon of Athens, which has been finely engraved by Mr. Hall; Virginia, scraped in mezzotinto by John Godfreid Haid; and a portrait of Omai, engraved by Bartolozzi.

HOOFT, Nicholas. This painter was born at the Hague in 1664. His parents were in easy circumstances, and forwarded his disposition for the art, by procuring him the best means of improvement. He was first placed under the tuition of Daniel Mytens, and afterwards studied under Augustine Terwesten. He painted history and portraits with considerable success, and was for some years director of the academy at the Hague. He died in 1748, aged 84.

HOPPNER, John. For the following memoir of this celebrated artist, we are chiefly indebted to the ingenious author of the Baviad. His style of portrait painting appears to have been founded on an attentive study of the works of Sir Joshua Reynolds; but though Mr. Hoppner well knew how to appreciate that extraordinary person, and entertained the highest veneration for his professional powers, he was very far from his copyist. Occasionally, indeed, he imitated his manner, and formed his pictures on similar principles, but what he thus borrowed, he made his own with such playful ingenuity, and concealed his plagiarism with so many winning and original graces, that pardon was sealed ere his sentence could be pronounced. The prevailing fashion of the times, together with his own narrow circumstances in early life, necessarily directed his attention, almost exclusively, to portrait painting: in a different situation, the natural bent of his genius, no less than his inclination, would probably have led him to landscape, and the rural and familiar walks of life; for when he exercised his talents on subjects

of this nature, he did it with so much ease and pleasure to himself, and was always so eminently successful, that it furnishes matter for regret, that the severe and harassing duties of his principal occupation did not allow him more frequent opportunities of indulging his fancy in pursuit of the objects so congenial with his feelings and disposition. Of his exquisite taste in landscape, the back-grounds introduced in his portraits will alone afford sufficient evidence, without considering the beautiful sketches in chalk, with which he was accustomed to amuse his leisure hours. These are executed with a vigour and felicity peculiar to himself, and discover a knowledge and comprehension of landscape, which would do honour to a Gainsborough. Indeed, in several respects, there appear to have been many points of similarity between these extraordinary men, not only in particular parts of their art, but also in their conversation, disposition, and character. In portrait, however, Mr. Hoppner was decidedly superior, and so far outstripped Gainsborough in this department of the art, that it would be the highest injustice to attempt a comparison of their powers.

The distinguishing character of Mr. Hoppner's style is an easy and unaffected elegance, which reigns thoughout all his works; his naturally refined taste appears to have given him almost intuitively an aversion from every thing which bordered on affectation and vulgarity, and enabled him to stamp an air of gentility and fashion on the most inveterate aukwardness and deformity. This power of improving what was placed before him, without annihilating resemblance, obtained him a decided preference among the fairer part of fashionable society. The same qualities which rendered him so highly successful in his portraits of women, did not perhaps afford him equal advantages in those of the other sex, in which strength and character ought to take the lead of almost every other consideration. His portraits of men are generally, if the expression may be allowed, too civilized and genteel to be very striking and forcible; and in his constant wish to represent the gentleman, he sometimes failed to delineate the man. To this observation, however, it must be acknowledged, that many of his best works form very splendid exceptions.

In his portraits of children he was peculiarly fortunate, he entered completely into the infantine character, and arranged his compositions of this species with that unaffected ease and playful grace, which so pleasingly mark the early periods of human life. One great charm of his pictures arises from the air of negligence and facility which pervades them; their production appears to have cost no effort, and the careless boldness of his execution equally removed from insipidity and handicraft, stamps the seal of the master on the most trifling of his performances. His colouring is natural, chaste, and powerful, and his tones for the most part mellow and deep; his pencilling is rich and full, and his carnations fresh and transparent.

The absorbing quality of his original pursuit seldom allowed him to turn his attention to the more elevated departments of the art. He died January 23, 1810, at the age of 51.

HORST, Nicholas Vander. This painter was born at Antwerp in 1598, and was educated in the school of Rubens. He afterwards travelled through Germany, France, and Italy, and on his return to the Netherlands established himself at Brussels, where he met with great encouragement as a painter of history and portraits. The Archduke Albert favoured him with his protection, and appointed him one of his painters. He died at Brussels, in 1646, aged 48.

HOUSSARD, ———. The name of this engraver, who appears to have been a native of France, is affixed to a portrait of Sauveur Francois Morand.

HUMPHREY, William. An English engraver in mezzotinto, who flourished about the year 1795. We have several portraits by him, among which are the following:

Georgiana, Duchess of Devonshire; *after Reynolds.*
Doctor Arne; *after Dunkarton.*
Colonel Richard King; *after Kneller.*
William Broomfield, Surgeon.

HUMPHRY, Ozias. This eminent artist was born at Honiton, in Devonshire, September 8, 1742, and was educated at the grammar school in that town, under the direction of the Reverend Richard Lewis, M. A. until he had completed his fourteenth year. His passion for drawing had been early and ardent, and his parents, yielding to his earnest importunity, sent him to London, where he frequented the drawing school of Mr. William Shipley, and profited by studying the plaster casts from the antique statues, &c. then recently imported from Italy, and made public for the benefit of students, by the liberal munificence of the late Duke of Richmond. He prosecuted these studies about three years, when the death of his father rendered it necessary for him to return to Devonshire. He was at that time particularly desirous of being placed with Sir Joshua Reynolds; but circumstances did not permit the gratification of his wishes, and he was engaged with Mr. Samuel Collins, a miniature painter of some eminence at Bath, with whom he resided two years, when his instructor removed to Dublin, and Mr. Humpry succeeded him in his professional situation in that city. In the year 1763 he was encouraged and invited by Sir Joshua Reynolds to settle himself in London near him, which he accordingly resolved upon, and accomplished the following year.

In 1766, he exhibited at Spring Gardens a portrait, in miniature, of John Mealing, the old and well known model of the Royal Academy, which was universally noticed and admired, and was purchased by his Majesty, who was graciously pleased to reward him for it by a present of one hundred guineas; and, as a farther encouragement, he had the honour to paint a large miniature of the Queen, with other branches of the royal family. He continued to practise this line of art with almost unexampled success, until the year 1772, when a fall from his horse gave his head so violent a shock, and impaired his whole nervous system so much, that he was unable to pursue his profession of miniature painting with the same efficacy that he had hitherto done. By the advice of his friends, he was induced to endeavour to extend the scale of his practice, and with this intention he resolved to pass a few years in Italy, not only for the reason just stated, but with the hope of general improvement in his profession. He left England in 1773, accompanied by his friend Romney, and proceeded to Rome, where, and in the neighbourhood, he resided four years. In this situation, though surrounded by advantages, he had still many difficulties to contend with, for his time had been so entirely engrossed by miniature painting, that he had little or no practice in oil, and had the whole process to discover.

In 1777, Mr. Humphry returned to his native country, where he established himself, painting generally in oil, until the commencement of the year 1785, when he embarked for India. It was suggested to him, on his arrival at Calcutta, that the field was most

open to him in miniature, and that it would be advisable for him to confine himself to that branch of his profession. He visited the courts of Moorshedabad, Benares, and Lucknow, where he painted several large miniatures of princes, nabobs, and rajahs, and many other persons of high distinction. His ill state of health, however, obliged him to return to England in 1788, where he resumed his original line of miniature painting, and the following spring exhibited several pictures, which were greatly admired, and confirmed his former reputation.

In the year 1790, Mr. Humphry was elected a member of the Royal Academy. His sight was now so much affected, that he was obliged to relinquish miniature painting, and he made some experiments in crayons, to which his studies in Italy were eminently conducive, and in which he succeeded to the utmost of his wishes. To this line of painting he now devoted all his attention, and was for some time considered at the head of that province of the art. Having completed the portraits of the Prince and Princess of Orange, in the year 1797, his sight completely failed him, and these were his last productions. The remainder of his life was passed at Knightsbridge till within a few months of his death, which took place on the 9th of March, 1810, when he had nearly completed his 68th year. As an artist, Mr. Humphry possessed considerable genius, which he improved by the most exemplary assiduity, and an attentive study of the best models. His design is tasteful and correct, and his colouring, especially in his miniatures and crayon paintings, is universally rich and harmonious.

HYLE, Francis. This artist is mentioned by Basan as an English engraver, by whom we have several portraits, after *Kneller*, and other masters.

I

JACOBSZ, C. Philip. A Dutch engraver, who flourished about the year 1767. He engraved several plates representing views in and near Amsterdam, which are executed in a neat, pleasing style.

JEFFERIES, James. This artist was born at Maidstone, in Kent, about the year 1757. He was the son of a coach-painter, who sent him to London, where he was placed under the tuition of Mr. Woollet, the engraver, but he afterwards applied himself to painting, and became a student of the Royal Academy. In 1773 he obtained the gold medal given annually, at that time, for the best historical picture; and in 1775 was sent to Rome, on the pension of that establishment.

After a residence of four years in Italy he returned to England, and in 1783 exhibited a picture, representing the destruction of the Floating Batteries before Gibraltar, which was much admired, and was engraved by Mr. Woollet. This promising artist died of a deep decline, in 1784.

IRELAND, Samuel. An English amateur artist, who, about the year 1785, etched several plates from the designs of *Mortimer, Hogarth*, &c. and also some views, from drawings by himself.

K

KETTLE, Tilly. This artist was born in London about the year 1740. He was the son of a house painter in the city, and studied at the Duke of Richmond's gallery, and in the academy in St. Martin's Lane. After practising portrait painting for some time in London, he went to the East Indies, where he remained a few years. He returned to England about the year 1777, but not meeting with much encouragement he determined to return to India, whither he attempted to travel by land, but died at Aleppo in 1798.

KILLEGREW, Anne. This ingenious lady was the daughter of Dr. Henry Killegrew, master of the Savoy, and one of the prebendaries of Westminster. She was born in London, a little before the Restoration, and at an early age gave proofs of uncommon talents. Dryden has celebrated her genius for painting and poetry in a long ode, in which he is quite lavish in her praise. And Anthony Wood styles her "a grace for beauty and a muse for wit." She was maid of honour to the Duchess of York, and painted the portrait of her mistress, and that of the Duke of York, afterwards James II. She also painted some historical subjects and pieces of still-life. Her poems were published after her death, with a print of her, engraved by Becket, from a portrait painted by herself, which is in the style of Sir Peter Lely. She died of the small-pox, in 1685, in the twenty-fifth year of her age, and was buried in the Savoy chapel, where a neat monument is fixed in the wall, with a Latin inscription, setting forth her beauty and accomplishments, her virtue and piety.

KOCK, M. This artist was a native of Holland, and flourished about the year 1695. Among other prints, he engraved a large plate, representing the Procession of William III. which took place the 5th of February, 1691.

KONING, James. This painter was born at Amsterdam, in 1650, and was a scholar of Adrian Vande Velde. Under so able an instructor he became an eminent artist, and painted landscapes, with figures and cattle, in the beautiful style of his master, which were much esteemed by the artists and collectors of his country. He also painted historical subjects, of a small size, which possessed considerable merit. He was invited to the court of Denmark, where he probably died.

KRUGER, Andrew Louis. A modern German engraver, who resided at Potsdam about the year 1760. He engraved several of the plates for the Dresden Gallery.

L

LANGLEY, T. This artist was apparently a native of England, and resided in London. We have by him some plates of antiquities, which are very indifferently executed.

LAUB, T. This artist is miscalled, by Mr. Strutt, Lamb. He was probably of Germany, and engraved in mezzotinto. His name, T. Laub, is affixed to a portrait of John James Scheuchzer.

LEGAT, F. If this artist was not a native of England, he resided in London about the year 1780. He engraved several plates in a very finished style, in which he appears to have imitated the fine manner adopted by Sir Robert Strange; though his prints cannot boast of that power and brilliancy of effect which distinguish the works of that distinguished engraver. Among others, we have the following plates by him, which were engraved for Mr. Boydell:

Mary, Queen of Scots, resigning her Crown; *after Gavin Hamilton.*
The Continence of Scipio; *after N. Poussin.*
The King, Queen, and Laertes, in Hamlet; *after West.*

LEIPOLDT, J. The name of this engraver is affixed to a small oval portrait of Mary, Queen Scots, with a Crucifix in her right hand and the axe in her left. At the corners are the arms of England, Scotland, Ireland and France. It is rather scarce.

LETELLIER, C. F. A French engraver, who flourished about the year 1780. He engraved several plates, which were executed with the point and graver, representing conversations, &c. from the French painters, and other masters.

LOCKLEY, DAVID. An English engraver, who flourished about the year 1719. Among other prints, he engraved a large plate, representing a view of the New Church in the Strand; and his name is affixed to a portrait of Michael Malard.

LORME, A. DE. This artist was a native of France, and flourished about the year 1655. He excelled in painting architectural subjects, and particularly the interior views of gothic temples and churches. There is a respectable specimen of his ability in the Gallery of the Louvre.

LOUTHERBOURG, PHILIP JAMES DE. This ingenious artist was born at Strasburg about the year 1734. He was the son of a miniature painter, who afterwards established himself at Paris, where his son was placed under the tuition of Francesco Casanova, and on leaving the school of that master became a very popular painter of battles, huntings, sea-pieces, and landscapes, with figures and cattle, in which last he at that time appears

to have imitated the charming style of Nicholas Berghem. His works were universally admired, and in 1763 he was made a member of the Academy of painting at Paris. Though he met with very flattering encouragement, he soon afterwards quitted France, and settled in London, where he passed the remainder of his life. Soon after his arrival in England he was employed to make the designs for the scenes and decorations of Drury Lane Theatre, and in that province of the art he discovered extraordinary ability for several years.

Besides a great variety of easel pictures, which were very generally esteemed, Mr. de Loutherbourg occasionally employed his talents on a larger scale, in commemoration of the most remarkable events of the time, and of the achievements of British valour. Among these, perhaps the most popular, were his pictures of the Review of Warley Camp, now in the King's collection; Lord Howe's Victory of the First of June, and the Siege of Valenciennes.

When Mr. Macklin projected his publication of the Bible, Mr. de Loutherbourg was engaged to exercise his powers as an historical painter; on which occasion he painted two pictures, representing the Angel destroying the Assyrian Host, and the Universal Deluge, the latter was considered as his best performance in that department.

As an artist, Mr. de Loutherbourg exhibits an uncommon example of the possession of faculties directly opposed to each other. In his landscapes, and indeed in his performances in general, he is not less remarkable for the most admirable dexterity of hand, and the most captivating facility of pencil, than for a seductive, though a meretricious gaudiness in his colouring, which is too frequently in opposition to the chaste and sober tinting of nature. The readiness with which he composed and executed his pictures could scarcely fail of betraying him into the foibles of a mannerist. Individual parts of his pictures are frequently uncommonly fine; but, either from an inattention to or an ignorance of the best principles of the chiar-oscuro, there is often a want of generality in the effect, which is frequently scattered and fluttering, and we look in vain for that tempered harmony in the whole, which distinguishes the most admired productions of the art.

Mr. de Loutherbourg was a member of the Royal Academy of London, and resided the latter part of his life at Chiswick, where he died, in 1812, aged about 78.

LOYER, ———. This artist was a native of France, and flourished about the year 1760. Among other prints, he engraved some plates of architectural subjects, from the designs of *Dumont*.

M

MACOURT, C. According to Lord Orford, this artist was a native of Germany. He resided in London several years, where he practised portrait painting, both in oil colours and miniature, and was a member of the Chartered Society of Artists, with whom he exhibited, from the year 1761 till 1767. In the Addenda to the Anecdotes, he is said to have died in January, 1768. He is also stated to have engraved some plates in mezzotinto.

MAILLET, Joseph. This artist was a native of France, and flourished at Paris about the year 1775. He engraved several plates of landscapes, which are executed in a neat style.

MAINERO, Giovanni Batista. He was born at Genoa, about the year 1610, and was a disciple of Luciano Borzone, under whom he made a rapid improvement, and at an early age distinguished himself by the production of some historical subjects, of a small size, which were greatly admired. Notwithstanding this encouraging success, he abandoned historical painting, and applied himself to portraiture, in which he was employed by the principal persons of his time. He died of the plague in 1657.

MALLERY, Philip de. According to Professor Christ, this artist was a native of Antorf, in Germany. He engraved several small historical subjects on copper, which were well executed, and were published about the year 1650.

MANDYN, John. This artist was born at Haerlem, in 1450. He painted drolleries and incantations, in the manner of Jerome Bos. His chief residence was at Antwerp, where he died.

MANINI, Gaetano. This artist was born at Milan about the year 1730. He painted history in the gaudy and frivolous style of the modern Italian school, and came to England a little before 1775, in which year he was an exhibitor with the Chartered Society of Artists. He died between the years 1780 and 1790.

MANWAIRING, ———. This artist, who flourished about the year 1760, is mentioned by Mr. Strutt as the engraver of a portrait of the Reverend Mr. Madan.

MARCHI, Guiseppe. He was a native of Rome, and was brought to England by Sir Joshua Reynolds, when he returned from Italy, by whom he was much employed in painting draperies, and in forwarding his pictures. He engraved several plates in mezzotinto, from portraits by Sir Joshua, among which are the following:

Lady Mulgrave, when Miss Cholmondeley.
Mrs. Crewe and Mrs. Bouverie.
Miss Oliver.
Doctor Goldsmith.
Mrs. Hartley, with her child.

MARGHUCCI, Giacomo. According to M. Heineken, this artist was an engraver and printseller, by whom we have some plates of antique busts, statues, &c.

MARIANI, Giovanni Maria. This painter was a native of Ascoli, in the Genoese state, born about the year 1615. He excelled in painting architectural views and landscapes, in which the figures were often introduced by Valerio Castelli. He also painted historical subjects with no mean reputation; and Lanzi mentions in very favourable terms an altar-piece by him in the Oratorio di S. Jacopo, at Genoa, representing the Baptism of that Saint; and the Rape of the Sabines, in the gallery at Florence. He passed some part of his life at Rome, and was received into the Academy there in 1650.

MAROT, Francis. A French painter, born at Paris in 1667. He was a scholar of Charles de la Fosse, and painted history in the style of that master. He was made a member of the Academy at Paris in 1702. One of his most esteemed works is a picture in the church of Notre Dame, representing Christ appearing to the Three Marys. He died in 1719, aged 52.

MARREBECK, J. This artist was probably a native of Holland, and flourished about the year 1700. We have a few portraits by him, engraved in mezzotinto.

MARTINET, ———. This lady was a native of France, and flourished about the year 1760. She was the daughter-in-law to Nicholas Dupuis, by whom she was instructed in the art of engraving. Among other prints, she engraved a large plate, representing the Death of Adonis, from a picture by *Bianchi*. She had a brother, who engraved several small plates of views, vignettes, animals, &c.

MASCALL, Edward. An English portrait painter, who flourished about the year 1650. He painted a portrait of Oliver Cromwell, which was in the possession of the Duke of Chandos. We have a print of a portrait of Mascall, from a picture painted by himself, engraved by James Gammon.

MASON, James. An eminent English engraver, who flourished about the year 1770. He engraved a great number of landscapes, after the pictures of Claude, Gaspar Poussin, and other masters; and several views in England, from the designs of Lambert, Scott, Smith, &c.

MAUBERT, James. This artist was probably a native of France. According to Lord Orford, he resided in England in the reign of George I. He distinguished himself by copying all the portraits of English poets he could meet with. He painted Dryden, Wycherley, Congreve, and some others, from the life. He died in the year 1746.

MAURER, J. This artist was a native of Switzerland. He came to England about the year 1745, where he engraved several views of buildings, &c. in London, which are neatly executed.

MAZOT, ———. This artist is mentioned by Mr. Strutt as an engraver of no note, by whom we have a few very indifferent portraits; among others, that of Christian IV. King of Denmark.

MEER, N. VANDER. A Dutch engraver, who resided at Paris about the year 1760. He engraved some of the plates for Le Brun's Gallery, consisting of the insides of churches, flowers, &c. which are executed in a very neat style.

MEHEUX, JAMES. This artist was a native of Holland, and flourished about the year 1680. He engraved some plates in mezzotinto, among which is a copy of the print of the Ratcatcher, by Cornelius Visscher.

MELAR, ADRIAN. A Flemish engraver, who resided at Antwerp about the year 1650. He attempted to imitate the style of Paul Pontius, but with very little success. We have several portraits by him, among which are those of Francis de Moura, and Christopher Bernhardt. He also engraved a plate representing St. Michael overcoming the Evil Spirit; *after Rubens.*

MICHAELIS, J. W. This artist was a native of Germany, and resided at Franckfort about the year 1700. He was chiefly employed in engraving portraits for the booksellers, and executed several of the heads for a work entitled, *Notitia Universitatis Francofertanæ,* published in 1707.

MIGNOT, DANIEL. According to Florent le Comte, this artist engraved some plates, which he marked with a monogram composed of a D and a M, thus, ⅅM. His works are said to consist chiefly of architectural ornaments.

MITCHELL, J. This artist was a native of Scotland, and resided at Glasgow about the year 1765. He engraved some plates of historical subjects, which are mostly executed entirely with the graver.

MOLIGNY, C. D. A French engraver, who resided at Paris about the year 1760. He engraved several portraits, principally *after Cochin*, among which is that of Jean Brute, Curé de St. Benoit.

MONTAGU, ———. This artist was a native of France, and flourished about the year 1760. He engraved several architectural subjects and views in Rome.

MOREAU, EDME. According to Florent le Comte, this artist was a native of Rheims, and flourished towards the end of the seventeenth century. He engraved several plates from his own compositions, and from the designs of St. Igny and other masters.

MOREAU, P. A French architect, who flourished from 1750 to 1760. He designed with great taste, and etched some plates of architectural subjects from his own compositions.

MOREL, Francis. A modern French engraver, by whom we have some landscapes, *after P. Hackert.*

MORE, John Gaspar. This artist was a native of Zurich, and flourished about the year 1694. He was principally employed in engraving portraits for the booksellers, which are very indifferently executed.

MORIER, David. This artist was born at Berne, in Switzerland, about the year 1705. He came to England soon after the battle of Dettingen, and was presented to the Duke of Cumberland, by Sir Edward Faulkener, who settled on him a pension of two hundred pounds a year. He distinguished himself as a painter of battles, managed horses, &c. and also painted portraits, in which he was extensively employed. He died in 1770, and was buried in St. James's, Clerkenwell.

MOSER, George Michael. He was a native of Switzerland, but came to England very young, to follow the profession of a chaser in gold, in which art he arrived at great eminence. But his talents were not confined to that branch; he likewise painted in enamel with considerable success. He was well skilled in the construction of the human figure, which perfectly qualified him for the office he held of Keeper of the Royal Academy, to which he was appointed at its foundation in 1768, the business of which situation principally consists in superintending and instructing the students, who draw and model from the antique figures. Mr. Moser continued to fill that place with the greatest respectability till his death, which happened January 23, 1783.

MOSNIER, John. According to Felibien, this artist was born at Blois in 1600. He was the son of a painter on glass, by whom he was instructed in the rudiments of design. He afterwards travelled to Italy, and resided some time at Florence, where he studied under Cristofano Allori. On his return to France he distinguished himself as a reputable painter of history. Some of his most esteemed works are in the church of St. Martin, at Paris, where he died, in 1656, aged 56.

MUTEL, ———. This artist is mentioned by Mr. Strutt as the engraver of a portrait of Thomas Fantel de Lagny.

MUYS, R. An obscure Dutch engraver, by whom we have, among others, a portrait of William, Prince of Orange.

N

NACHTGLAS, ———. This artist was an indifferent engraver of portraits, which are executed with the graver, in a stiff, tasteless style. They are probably from his own designs, as he usually adds the word *fecit* to his name.

NAGTEGEL, Arnold. The name of this artist is affixed to a very indifferent print in mezzotinto, representing the portrait of Ishach Aboab Rabin. It is apparently from a design of his own, as he adds to his name the words *delin. et fecit.*

NAIN, Le, ———. This artist was a native of France, and flourished about the year 1650. He excelled in painting domestic subjects and assemblages of peasantry, which are ingeniously grouped, and painted in a sweet and simple tone of colouring, which is extremely interesting. There is an appearance of truth and nature in the expression of his heads, which is admirable, and in a manner peculiar to himself.

NEWTON, Francis Milner. He was born in London about the year 1720, and was a pupil of M. Tuscher. As an artist, he confined himself to portrait painting, in which he was considerably employed. At the foundation of the Royal Academy, Mr. Newton was chosen a member, and was appointed the first Secretary to that institution, which situation he filled until 1788, when he resigned. He died in 1794.

NOLLI, Giovanni Batista. This artist was a native of Italy, and flourished about the year 1755. He engraved several plates of plans and views of buildings.

NYTS, J. A French engraver, who flourished in the latter part of the sixteenth century. He etched a View of the City of Lisle, in French Flanders, and several landscapes, which are executed with great spirit and neatness. His works are not common.

O

OCHTERVELT, ———. This painter was a native of Holland, and flourished about the year 1655. He was probably a scholar of Gerard Terbury, to whose style his manner of painting bears so strong a resemblance, that his works are frequently mistaken

for those of that master. His pictures, like those of Terburg, usually represent domestic subjects, ladies at their toilet, musical parties, &c. They are well coloured, and are very carefully wrought up, but his chief excellence consists in the polished finishing of his draperies, especially white satin, in which he is scarcely inferior to Terburg.

ORSI, Benedetto. He was a native of Pescia, and flourished about the year 1660. Lanzi numbers this artist among the disciples of Baldassare Franceschini, called Il Volterrano, and mentions in very favourable terms a picture by him in the church of S. Stefano, at Pescia, representing St. John the Evangelist. He also painted the Seven Works of Mercy, for La Compagnia de Nobili, which were regarded among the most esteemed works of art in that city.

OS, van, ———. A modern Dutch painter, who resided at the Hague, and died there a few years ago. He particularly excelled in painting flowers and fruits; and though his pictures do not possess the delicate transparency of finishing which we admire in the best productions of John van Huysum, or Rachel Ruysch, they are finely coloured, and very highly wrought up. He also painted landscapes and sea-pieces, but they are very inferior to his other works.

OTTINI, Pasquale. This painter was born at Verona, in 1570, and was a disciple of Felice Riccio, called Brusasorci. In conjunction with Alessandro Turchi, called L'Orbetto, or Alessandro Veronese, who was his fellow student under Riccio, he finished some of the pictures left imperfect by their instructor. He afterwards studied at Rome, and on his return to his native city, distinguished himself as a painter of history, by the beauty of his forms and the expressive airs of his heads. His picture of the Murder of the Innocents, in the church of S. Stefano, at Verona, is an object of general admiration, though opposed to one of the finest works of Turchi. Count Alessandro Carli, in his *Istoria di Verona,* ranks him among the most successful followers of the style of Paolo Veronese. He died in 1630, aged 60.

P

Pacot, ———. This artist was a native of France, and flourished about the year 1690. He engraved some plates of battles and sea-fights, which are etched, and finished with the graver, in a neat, spirited style.

PALADINI, Arcangela. This ingenious lady was born at Pisa, in 1599. She was the daughter of Filippo Paladini, who painted portraits with some reputation, by whom she was instructed in the rudiments of the art. Her talents were not confined to painting, she also excelled in music, and above all in embroidery, in which she discovered uncom-

mon ingenuity. Her portrait, painted by herself, was placed in the gallery of artists at Florence. She died in 1622, at the premature age of 23.

PALING, Isaac. According to Houbraken, this artist was a native of Holland, and flourished about the year 1670. He was a scholar of Abraham Vanden Tempel, and painted portraits and conversations in the style of that master. He visited England in the reign of Charles II. where he practised portrait painting some years, and returned to his own country in 1682.

PARIGI, Giulio. This artist was a native of Italy, and flourished about the year 1610. He engraved some plates of opera scenes, in conjunction with Remegio Cantagallini, whose master he was.

PARKER, John. "Of this person," says Edwards, "little can be said, for little is known." He was a native of England, and resided several years at Rome, where he discovered sufficient ability to be employed to paint an altar-piece for the church of S. Gregorio, on Monte Celio, representing S. Silvia. He returned to England about the year 1762, and was an exhibitor at the Society's Rooms, in the Strand, in 1763, where he had two pictures. The subject of one was the Assassination of David Rizzio; the other, his own portrait. He did not long survive his return to England, but died at Paddington about the year 1765.

PARKER, John. Another artist, of the same name, must not be confounded with the preceding painter. He was for some time a student in the Duke of Richmond's gallery, and received some instructions from the Smiths of Chichester. He was at Rome in 1774, but returned to England the following year, where he practised landscape painting with some success.

PARRY, William. This artist was born in London in 1742. He was the son of Parry, the celebrated blind performer on the Welsh harp, and received his first instructions in design in Mr. Shipley's drawing school. He afterwards studied from the plaster-casts in the Duke of Richmond's gallery, and became a pupil of Sir Joshua Reynolds; about which time he also entered the academy in St. Martin's Lane. He was considered at that time a very promising artist, and obtained several premiums from the Society for the Encouragement of Arts, &c. On leaving Sir Joshua he was favoured with the patronage of Sir Watkin Williams Wynne, by whose liberality he was enabled to visit Italy, in 1770, where he remained four years, and, among other things, he painted for his protector a copy of the Transfiguration, of Raffaelle, at that time in the church of S. Pietro in Montorio. He returned to London in 1775, and in 1776 was chosen an associate of the Royal Academy. Not meeting with the employment he expected, he determined to revisit Rome, in 1778, where he found sufficient encouragement to induce him to remain several years. His ill-state of health obliged him to return to his native country, in the commencement of the year 1791; but he only survived his arrival a short time, and died on the 13th of February in that year, aged 49. There is a small etching by Mr. Parry, about the size of a card, it represents the portrait of his father playing on the harp, and was engraved as a ticket of admittance to a concert. It is now become very scarce.

PARS, William. He was born in London about the year 1742, and was educated in the rudiments of the art in Shipley's drawing school. He afterwards frequented the Academy in St. Martin's Lane; and in 1764 obtained the third premium, of twenty guineas, for historic painting. According to Edwards, "the Dilletanti Society having at that time determined to employ a portion of their accumulated subscriptions in the cultivation of elegant literature, they resolved to send some persons into Greece, to make further researches among the remains of antiquity, which are still to be found in Ionia, for which purpose the following gentlemen were selected. The Rev. Dr. Chandler, of Oxford, was appointed to the literary department; to Mr. Revet was assigned the architectural inquiries; and Mr. Pars was chosen the draughtsman." On this expedition he was absent about three years, and some time after his return he was engaged by the late Lord Palmerston to accompany him in a tour through Switzerland and Italy, to make drawings of the most remarkable views and antiquities. In 1770 he was elected an Associate of the Royal Academy; and in 1774 the Dilletanti Society having determined to send an artist to Rome, for a certain number of years, upon a pension, to complete his studies as a painter, Mr. Pars was made choice of on the occasion, and arrived at Rome in 1775. He continued his studies in Italy until the autumn of the year 1782, when he died of a fever, aged about 40. Several of his views that were made in Greece have been engraved by Mr. Byrne; and some of those in Switzerland and Italy have been executed in aquatinta by Mr. Paul Sandby.

PENNY, Edward. He was born at Knutsford, in Cheshire, in 1714, and having at an early period of his life discovered an inclination to painting he was sent to London, where he was placed under the tuition of Hudson, who was at that time eminent. He afterwards went to Rome, to complete his education, where he studied some time, under Marco Benifial. On his return to England Mr. Penny became a member of the incorporated Society of Artists of Great Britain, of which he was for some time Vice-President. At the foundation of the Royal Academy he was one of the original members, and was appointed their first Professor of Painting. He continued to fill that situation with great respectability, and read an annual course of lectures, which were well received, until the year 1783, when, in consequence of declining health, he was obliged to resign the professorship, and was succeeded by Mr. Barry. About this period he went to reside at Chiswick, and having married a lady of property, lived in quiet retirement until his death, which happened on the 15th of November, 1791, in the seventy-seventh year of his age.

Mr. Penny was principally employed in painting small portraits in oil, which were very generally admired. He also painted sentimental and historical subjects, many of which were publicly exhibited. Among others, were the Death of General Wolfe, from which a mezzotinto print was published by Mr. Sayer, and met with a very extensive sale; the portrait of the Marquis of Granby relieving a sick Soldier, from which there is a print; Virtue rewarded, and Profligacy punished, two pictures which are also engraved.

PESCIA, Mariano da. According to Lanzi, the family name of this artist was Gratiadei, but he is usually called da Pescia, from his having been born in that city, about the year 1525. He was a disciple of Ridolfo Corradi, called Il Ghirlandajo, and assisted that master in several of his works. He had given proof of an uncommon ability in a

picture he painted for La Capella della Signorio, in the Palazzo Vecchio, at Florence, when he died, in 1550, at the age of 25.

PETHER, Abraham. This ingenious artist was born at Chichester in 1756. In the early part of his life he applied himself to the study of music, and at the age of nine years, is said to have occasionally performed the organist's duty in his native city. He afterwards turned his thoughts to painting, in which he was instructed by George Smith, and attained a considerable rank in the art as a landscape painter, particularly in the effect of moon-light. In his day pictures his scenery is usually pleasing and luxuriant; his colouring is clear, and his distances are remarkably tender and sweet. He does not, however, appear to have paid much attention to the arrangement of his masses, and there is a want of judgment in the distribution of the light and shade. Hence the effect in his pictures is sometimes fluttered, and, as he did not often resort to nature for his materials, his forms are frequently repeated, and exhibit the characteristics of a mannerist.

Mr. Pether not only distinguished himself as an eminent painter, and an excellent musician; his philosophical and mathematical researches are particularly deserving of notice. He also possessed extensive powers as a mechanic, and constructed various optical instruments, such as telescopes and microscopes, as well as air-pumps, and other machines relative to science; and once read lectures on electricity, exemplified by instruments made by himself.

With an ardent thirst after knowledge, he possessed a happy and contented disposition, and his manners were affable and unassuming. A lingering disease, which had confined him during the space of three years, terminated his existence, at Southampton, the 13th of April, at the age of 56.

PICQUET, J. In Dubrayet's drawing-book is a print by this artist, representing Juno, Pallas, and Venus, half-length figures. It is executed with the graver, in a hard, dry manner, and appears to have been an early attempt of this engraver. It is inscribed *Joan Picquet, ft.*

PIERCE, Edward. An English artist, who flourished in the reigns of Charles I. and II. He was eminent both as a painter of history and landscapes, and also excelled in architectural and perspective views. Few of his works are now remaining, the far greater part of them, which consisted of altar-pieces and ceilings of churches, being destroyed in the fire of London, in 1666. Lord Orford attributes to this artist a book of frieze-work, in eight plates, etched in 1640.

PIETERS, John. This painter was born at Antwerp in 1667, and was a scholar of Peter Eykens, an historical painter of some eminence. He came to England in 1685, when he was eighteen years of age, and finding no employment for a painter of history, he offered his services to Sir Godfrey Kneller, who employed him to paint the draperies and back-grounds of his portraits. He excelled in copying the works of Rubens. He died in London in 1727, aged 60.

PILLEMENT, John. This artist was a native of France, and resided some time in London, about the year 1760. He painted a few pictures of landscapes and fancy subjects, which were composed and coloured in a theatrical, gaudy style; but his chief employ

ment was in making drawings of similar subjects, which were finished with great neatness and labour. Several of his designs have been engraved by Canot and Ravenet. He etched himself a few plates of flowers, &c.

PIPER, Francis le. He was the son of a Kentish gentleman of Flemish extraction, and was born about the year 1740. His father, who was in possession of a considerable estate, gave him a liberal education, intending him for a merchant, but his inclination leading him entirely to drawing, he rambled over great part of Europe to study painting. He was of a gay and facetious turn of mind, and the subjects he treated were usually humorous and comical, and were chiefly painted in black and white. Most of his performances were produced over a bottle, and the theatre of his exertions was the Mitre Tavern, at Stock's Market, or the Bell, in Westminster, which were adorned by the productions of this jovial artist. He drew landscapes, which he etched on silver plates for the tobacco-boxes of his friends. Towards the latter part of his life his circumstances were sufficiently reduced to make it necessary for him to think of turning his talents to some account. Becket employed him to design his mezzotintos, and he drew several of the heads of the Grand Signiors, for Sir Paul Rycant's History of the Turks. On the death of his mother, his fortune being re-established, he launched again into a course of pleasure, contracted a fever, and being bled by an ignorant surgeon, who pricked an artery, he died in 1698, aged about 58.

PLIN, E. This artist was a native of France, and flourished about the year 1780. He engraved some plates representing conversations and domestic subjects, which are etched, and finished with the graver, in a neat, clear style.

PLONICH, Vedastus du. A Dutch engraver, who flourished about the year 1660. Among other prints, we have a few plates by him, representing views in Holland, which are neatly engraved, though stiff and formal.

PLOTT, John. This artist was born at Winchester in 1732. In the early part of his life he was articled to an attorney, but he did not long follow the profession. In 1756 he came to London, and having shewn an inclination for painting, he became a pupil of Richard Wilson, the admirable landscape painter; but his genius directing him to portraiture rather than landscape, he quitted that master, and placed himself under the tuition of Nathanial Hone. He afterwards distinguished himself as a miniature painter, both in enamel and water colours, though he sometimes painted in oil, and met with considerable employment. He had a taste for natural history, and executed several drawings in that branch which had great merit. Towards the latter part of his life he resided at Winchester, and some years before his death was chosen a member of the corporation of that city. He died in 1803, aged 71. Mr. Bromley, in his catalogue, mentions a mezzotinto portrait of this artist, as scraped by himself.

PLUMIER, ——. Mr. Strutt mentions this artist as a painter by whom we have some spirited etchings from his own compositions, which shew him to have been a man of genius; but the naked parts of the figures are not correctly drawn.

PONCHEL, C. DU. A French engraver, who resided in England about the year 1779. Among other prints he engraved a plate of a view of Waterford, from a design by *Paul Sandby*.

POTHOVE, H. An obscure engraver in mezzotinto, by whom we have a few portraits, very indifferently executed.

PRIWITZER, JOHN. According to Lord Orford, this artist was a native of Hungary, and visited England in the reign of Charles I. He painted the portraits of several of the nobility. At Wooburn, besides some young heads of the family, is a whole length of Sir William Russel, Knight of the Bath, in the robes of the order, with a Dwarf. It is painted with freedom, and brilliantly coloured, and is inscribed *Johannes Priwitzerus de Hungariâ, faciebat.* 1627.

PUGH, HERBERT. This artist was a native of Ireland. He came to London about the year 1758, and met with some encouragement as a landscape painter. His talents were not very considerable, and his style of painting was mannered and affected. He also painted a few pictures, in which he attempted to imitate the style of Hogarth, but they were very indifferent performances. He died about the year 1775.

PYE, JOHN. An English engraver, who flourished about the year 1775. We have by him several landscapes, after the pictures of *Claude Lorraine, Vernet, Swanevelt, Cuyp,* &c. which are etched and finished with the graver, in a neat, finished style.

R

RAFFAELLI, FRANCESCO. This artist was a native of Italy, and flourished about the year 1705. He engraved some plates of historical subjects, which are chiefly executed with the graver.

RAMA, CAMILLO. According to Orlandi, this painter was a native of Brescia, and flourished about the year 1622. He was a disciple of the younger Palma, and painted several altar-pieces and other considerable works for the public edifices of his native city, which prove him to have been an able follower of the style of his instructor. In the refectory of the Carmelites is an admired picture by this master; and in the churches of S. Gioseffo and S. Francesco there are several of his performances, which are deservedly esteemed.

RATHBONE, JOHN. This artist was a native of Cheshire, and was born about the year 1750. Without the help of an instructor he acquired a respectable talent as a landscape

painter, and his pictures were frequently embellished with figures by Ibbetson, Anderson, and other contemporary artists. He died in 1807, aged about 57.

READ, Catherine. According to Edwards, this lady possessed a considerable reputation as a paintress of portraits, both in oil and in crayons. About the year 1770 she went to the East Indies, where she resided a few years. On her return to England, she continued to exercise her talents with great respectability until her death, which happened about the year 1786. There are several mezzotinto prints after her portraits.

READ, Richard. An English engraver in mezzotinto and in the crayon manner, who flourished about the year 1780. Among other prints by him we have the following:

Moses saved from the Nile; *after Le Sueur.*
A Portrait of a Dutch Lady; *after Rembrandt.*
Mary, Queen of Scots, resigning her crown in favour of her son; *after G. Hamilton.*

REGNE, ———. This artist was a native of France, and flourished about the year 1760. Among other prints he engraved a set of plates of animals, which are neatly executed.

REM, Matthew. A German engraver, who flourished about the year 1635. According to Professor Christ, he engraved the plates for *L'Architecture de Furtenbach.* He usually marked his prints with the initials of his name.

REYSSCHOOT, F. van. By this artist, who was apparently a native of Holland, we have some small prints, *after Teniers,* which are executed in a very neat and spirited manner.

RITUS, Michael. The name of this artist is affixed to an etching representing the Virgin Mary and the infant Christ; *after A. Caracci.* It is dated 1647.

ROBERTSON, George. According to Edwards, this artist was born in London about the year 1742, and was instructed in design in Mr. Shipley's drawing-school. At an early age he went to Italy, where he chiefly studied landscape painting, and produced some pictures which possessed considerable merit. He afterwards visited the Island of Jamaica, where he made several drawings and pictures of views of that country, some of which were exhibited in 1775. Not meeting with the encouragement he expected, and to which his talents justly entitled him, he adopted the profession of a drawing-master, in which he was more successful. He died in 1788, aged about 42. We have a few etchings of views by him from his own designs.

ROBINSON, ———. This artist was born at Bath about the year 1715. He came to London when he was young, where he became a scholar of John Vanderbank, under whose tuition he made considerable proficiency, and was afterwards distinguished himself as a portrait painter. He succeeded Jervas in his house in Cleveland-court, and suddenly came into extensive employment, though his colouring was faint and feeble. He affected to dress all his pictures in Vandyck's habits, but this was the

only resemblance his works bore to those of that great painter. He died in 1745, aged about 30.

RODTERMONDT, ———. The name of this engraver is affixed to a scarce portrait of Sir William Waller, General in the Parliament's army. It is dated 1643.

ROPER, ———. This artist is mentioned by Edwards as a painter of sporting pieces, race-horses, dogs, and dead game. Some of his pictures were in the exhibitions in Spring Garden, in 1761 and 1762, which period he did not long survive.

ROSE, Susan Penelope. According to Lord Orford, this lady was the daughter of Richard Gibson, the Dwarf, by whom she was probably instructed in the rudiments of the art. She was the wife of a jeweller, and painted portraits in water-colours with great freedom. Her miniatures were of a larger size than usual, and possessed considerable merit. She died in 1700, aged 48.

RYDER, Thomas. An English engraver, who flourished about the year 1790. He executed several plates in the dotted manner, which possess great merit. Among others, are the following:

The Captive; *after J. Wright.*
The Last Supper; *after West.*
The Murder of James I. King of Scotland; *after Opie.*

He also engraved *after Angelica Hauffman, Shelley,* &c.

S

SAILLIAR, Louis. This artist, who was probably a native of France, resided some years in London, where he engraved some plates for Messrs. Boydell, among which are the following:

The Portrait of Helen Forman; *after Vandyck.*
The Prince of Orange; *after Honthorst.*
The Birth of Bacchus; *after Reynolds.*
The Toper; *after G. Douw.*

SALTARELLO, Luca. This painter was born at Genoa in 1610, and was a disciple of Domenico Fiasella. At an early age he gave proofs of extraordinary ability, and on leaving the school of that master painted an altar-piece for the church of S. Stefano, representing S. Benedetto resuscitating a dead person, which Lanzi describes as a picture full of expression, and of a sober and harmonious colouring, developing powers

which promised to reach an exalted rank in the art, if he had been permitted a longer career. He went to Rome, in search of improvement, where he fell a victim to his unremitting assiduity in the flower of his age.

SALWAY, N. An English engraver in mezzotinto, who flourished about the year 1760. We have by him some portraits, which are not without merit.

SAMBIN, Hugues. He was an eminent architect, who resided at Dijon about the year 1522. He designed and engraved a set of pilasters, and other architectural subjects, which were executed with neatness and precision.

SANDBY, Paul. This admired artist was born at Nottingham in 1732. He came to London when he was fourteen years of age, and having shown an early inclination for the art, he got introduced into the drawing-room at the Tower. He had studied there about two years, when the late Duke of Cumberland, wishing to have a survey made of the North and West parts of the Highlands of Scotland, young Sandby was engaged as draughtsman, under the inspection of Mr. David Watson. In company with that gentleman he travelled through that most romantic country, and, though the leading object of his tour was the drawing of plans, in his leisure hours he made many sketches from the stupendous and terrific scenery with which it abounds. From these designs, the first offspring of his genius, he made a number of small etchings, which, on his return to London, were published by Messrs. Ryland and Bryce. Soon after his return from his Northern tour, about the year 1752, he passed some time with his brother at Windsor, and during his residence there made a great number of drawings of the most beautiful views of Windsor and Eton, to which he gave so charming an effect, that they were immediately purchased by Sir Joseph Banks, by whom he was very liberally remunerated. He soon after was invited to accompany that gentleman in a tour through North and South Wales, and was employed by Sir Watkin Williams Wynne to design the most picturesque scenery in that interesting country. These he afterwards engraved in a new style, in imitation of drawings in bister and Indian ink, called aquatinta, which he carried to a degree of perfection unknown before.

At the foundation of the Royal Academy, in 1768, Mr. Sandby was elected one of the original members; and in the same year was appointed chief drawing-master to the Royal Military Academy at Woolwich, which office he held with great credit to himself and advantage to the establishment, until his death. For the following character of Mr. Sandby, as an artist, we are indebted to a late interesting publication.

"His industry was as remarkable as his genius; the number of his drawings disseminated through the cabinets of the amateurs of the arts is immense. To particularize any of his productions would be throwing a degree of neglect on those that we omitted. Their merit is of a superior kind, and the scenery he delineates is, in many cases, not merely an address to the eye, but an appeal to the mind. The towering, though almost tottering battlements of the baronial castle, display dignity in ruins, and shew the instability of human grandeur. The mouldering fragments of the ivy-mantled abbey, venerable even in decay, must bring to our recollection the reverential awe with which they were once contemplated.

"The views that he has taken of our more modern mansions are, generally speaking,

picturesque, and invariably correct. They will be to future ages what the ancient ruins before-mentioned are to this, *a mirror of things that were.*

"The landscapes which he has designed from fancy beam with taste and talent. We believe he has occasionally painted in oil, but never have seen any of his productions in this walk, except a picture from Gray's Poem of the Bard, which we were told was painted at an early period of his life, and which has great merit."

SARTORIUS, J. C. A German engraver, who chiefly resided at Nuremberg, and was principally employed in engraving portraits for the booksellers. They are very indifferently executed, in a style resembling those published by Vander Aa.

SCHIAVONETTI, Luigi. This ingenious artist was born at Bassano, in the Venetian state, in 1765. He was the son of a stationer, and from his infancy discovered a peculiar taste for drawing. Before he was thirteen years of age he had made some progress, without the help of a master, when he was placed under the tuition of Giulio Goldini, a painter of some eminence, by whom he was instructed in design during three years, when the death of his preceptor deprived him of the advantage of his assistance. He had, however, attained considerable proficiency as a designer, and now turned his thoughts to engraving, to which he was probably induced by an acquaintance he formed with a very indifferent engraver, named Lorio, who was barely competent to teach him the mechanical process of the art, and to whom he had recourse for instruction. A copy of a Holy Family, in the line manner, from a print engraved by Barto Corri, after *Carlo Marati,* gained him immediate employment from Count Remaudini. The works of Bartolozzi, in the chalk manner, were then in great repute at Bassano, and Schiavonetti imitated several of his prints with great success. He soon afterwards visited England, where he formed a connexion with Mr. Bartolozzi, and the admonitions of that distinguished artist were of great advantage to him in the improvement of his style. After continuing with Bartolozzi some time, he established himself on his own foundation, and from that period until that of his death, which happened in June 1810, cultivated his talents with a success which answered the expectations which were first formed of his abilities.

Mr. Schiavonetti possessed, in an eminent degree, the first requisite, either in painting or engraving; a freedom and accuracy of delineation. The following are among his principal works:

Four plates, representing the most interesting events which preceded the murder of Louis XVI.; after the designs of *Benazech.*
The celebrated cartoon by *M. Angelo Buonaroti,* representing the Surprise of the Soldiers on the Banks of the Arno.
The Portrait of Vandyck, in the character of Paris.
The Madre Dolorosa; *after Vandyck.*
The Landing of the British Troops in Egypt; *after Loutherbourg.*
A set of etchings, illustrative of Blair's Grave; after the designs of *Blake.*
The etching of the Canterbury Pilgrimage; *after Stodhart.*

SCHIAVONETTI, Niccolo. He was the younger brother of Lodovico Schiavonetti, and executed some plates in the style of that artist, though he worked chiefly in conjunction with him. He did not long survive the death of his brother.

SCHOLLENBERG, H. J. A German engraver, who flourished about the year 1630. He was chiefly employed in engraving portraits, which are neatly executed, but in a stiff, hard style.

SCHOOR, N. Van. According to Descamps, this artist was born at Antwerp, about the year 1666. It is not said by whom he was instructed in the art, but he composed his subjects with facility, and his colouring is very agreeable. His pictures usually represented subjects of the fable, and he was particularly successful in the design of nymphs and children. He was much employed in executing cartoons for the manufacturers of tapestry at Antwerp and Brussels.

SCHOOTEN, George van. This artist was born at Leyden in 1587, and was the scholar of Conrad Vander Maes, a painter of little celebrity. He acquired considerable reputation as a painter of history and portraits, but his works are little known, except in his native city.

SCORODOOMOFF, Gabriel. This engraver was a native of Russia, but resided several years in London, from 1775 until 1783. He engraved several plates in the dotted manner, which possess considerable merit; among which are the following:

Diana and Acteon; *after C. Maratti.*
Ulysses discovering Achilles; *after Ang. Kauffman.*
Many other plates after the designs of the same artist.

SCHUBLER, A. G. J. A German engraver, who resided at Nuremberg about the year 1626. He was chiefly employed in engraving portraits for the booksellers, which are very indifferently executed. He engraved part of the plates for a work entitled, *Icones Bibliopolarum et Typographorum*, published at Altdorff and at Nuremberg in 1626.

SCHWEIZER, John. This artist was a native of Heidelberg, and flourished about the year 1660. He was but an indifferent engraver, and worked principally, if not entirely, for the publishers of books. Among other prints by him, we have a portrait of William Balthazar Freuhers, *after Schik,* and he engraved the frontispiece and plates for a work entitled *Parnassus Heidelbergensis, omnium illustrissimæ hujus academiæ professorum icones exhibens,* some of which are from his own designs.

SECCHIARI, Giulio. This painter was a native of Modena, but was educated at Bologna, in the school of the Caracci. He afterwards visited Rome, where he gained considerable reputation. The Duke of Mantua invited him to his court, for whom he painted several pictures, which were destroyed, or carried away at the sacking of that city, in 1630. There are some of his works in the churches at Modena, which are commended by Tiraboschi, particularly an altar piece in the cathedral, representing the Death of the Virgin. He died in 1631.

SENEX, John. An English engraver, who flourished about the year 1720. He engraved the plates for the London Almanacks, from the year 1717 to 1727, with the exception of that for the year 1723, which was executed by John Clarke.

SEQUENOT, L. This artist was probably a native of France, and flourished about the year 1671. He engraved some frontispieces and other book plates, which are executed in a poor style.

SETLEZKY, Balthazar Sigismund. A German engraver, who flourished about the year 1700. He engraved some portraits and historical prints, as well as ornamental subjects, which are etched and finished with the graver in a stiff, formal style.

SHAW, James. This artist was a native of Wolverhampton, and was placed as a pupil with Mr. Penny. He painted portraits with some reputation, and towards the latter part of his life resided in Charlotte-street, Rathbone-place, where he died, about the year 1784.

SLUYTER, P. A Dutch engraver, who flourished about the year 1700. He was principally employed in engraving frontispieces, and other book ornaments for the publications of Peter Vander Aa.

SOIUS, Philip. This artist resided at Rome about the year 1568. He engraved from his own designs a set of half-length figures of the Popes, from the year 204 to the year 1568, when they were published. They are executed with the graver in a stiff, formal style.

SOTOMAYOR, Luis de. In the article Solomayor, in the body of the work, a reference is given to Sotomayor, which name, by mistake, is not inserted in its place. According to Palomino, Luis de Sotomayor was born at Valencia about the year 1643, and first studied under Estevan Marc. He afterwards visited Madrid, where he became a disciple of Don Juan Carrenno. He painted history with some reputation, and there are several of his works in the churches at Valencia, particularly in the Augustine Convent of San Christoval. He died in 1673, aged about 40.

SPENCER, Jarvis. A painter in miniature and in enamel, who flourished about the middle of the last century. Of this self-taught artist, Edwards gives the following account. "He was originally a gentleman's servant, but, having a natural turn to the pursuits of art, amused himself with drawing. It happened that one of the family with which he lived sat for their portrait to a miniature painter, and when the work was completed, it was shown to him; upon which he observed, that he thought he could copy it. This hint was received with much surprise, but he was indulged with permission to make the attempt, and his success was such, that he not only gave perfect satisfaction, but also acquired the encouragement and patronage of those he served, and, by their interest, became a fashionable painter of the day." He died in 1763.

SPERANZA, Giovanni Batista. This painter was born at Rome about the year 1610. He was a disciple of Francesco Albano, under whom he became a correct designer, and improved his style by studying with great assiduity the distinguished works of art which adorn his native city. He acquired considerable celebrity as a painter of history, particularly in fresco. In a chapel in the church of S. Caterina da Siena, there are some frescoes by him, representing subjects from the life of the Virgin; and in the church of

the Orfanelli is a ceiling by this master, representing, in five compartments, the Passion of our Saviour. Several other works of this painter, in the public edifices at Rome, are mentioned by Baglione. To the great regret of all the admirers of the art, this esteemed painter died, in the prime of life, in 1640.

SPEZZINI, Francesco. According to Soprani, this artist was a native of Genoa, and flourished about the year 1578. He was first a scholar of Luca Cambiasi, but he afterwards studied under Giovanni Batista Castelli. Desirous of improving himself by contemplating the works of the great masters at Rome, he visited that city, where he passed some time in studying the admirable productions of Raffaelle, Giulio Romano, and M. Angelo Buonaroti. On his return to Genoa, he painted several pictures for the public places in that city, particularly an altar-piece for the church of S. Colombano, which is considered his best work. He died young, of the plague.

SPICER, Henry. An eminent English painter in miniature and enamel. He was very extensively employed, and attained to considerable excellence as an enamel painter, though he never arrived at the beauty and delicacy of execution which distinguish the inimitable productions of Mr. Bone, whose enamel pictures infinitely surpass every thing that has appeared in that branch of the art. Mr. Spicer died in 1804, aged about 60.

SPICER, ———. An English mezzotinto engraver, who flourished about the year 1760. He engraved some portraits *after Sir Joshua Reynolds,* among which is that of Barbara, Countess of Coventry.

STEVENS, John. This artist is mentioned by Lord Orford as a landscape painter, who chiefly imitated Vandiest. He sometimes painted small pictures, but was principally employed in painting pieces to be placed over doors and chimnies. He died in 1722.

STURT, John. According to Lord Orford, this artist was born in London the 6th of April, 1658, and was a pupil of Robert White. His chief excellence consisted in the engraving of letters. His principal work is his book of the Common Prayer, published in 1717, which was very neatly engraved on silver plates. The top of every page is ornamented with a small historical vignette. He died in 1730, aged 72.

SUNMAN, ———. A Dutch portrait painter, who came to England in the reign of Charles II. and after the death of Sir Peter Lely got into considerable business; but being less successful than Riley in a portrait of the King, he retired to Oxford in disgust, and was employed to paint the large pictures of their founders, now in the picture gallery. In term time Sunman went constantly to Oxford; the rest of the year he passed in London, where he died about the year 1707.

T

TARAVAL, G. A French engraver, who flourished about the year 1760. Among other prints, he engraved some architectural subjects, from the designs of *Dumont*.

TERRY, G. An English engraver in mezzotinto, who flourished from 1770 to 1788. He was chiefly employed in engraving portraits; among others, we have the following by him:

The Rev. John Towers, *after Fisher*. 1770.
The Rev. William Huntingdon. 1786.
The Rev. Richard Johnson, B. A. Chaplain to Botany Bay. 1787.
George Saville Carey, prefixed to his Lectures on Mimicry.

TEXIER, G. LE. This artist was a native of Paris, and flourished about the year 1780. He engraved several plates, representing landscapes, conversations, and serenades, which are etched and finished with the graver in a neat, clear style.

THELOTT, JACOB GOTTLIEB. A German engraver, who flourished about the year 1730. He engraved several portraits; among others, that of Guido Patten, M. D. of Paris. He also engraved part of the plates for a work entitled *Representation des Animaux de la Menagerie de Prince Eugene*, published in 1734. They are executed with the graver, in a neat, but formal style.

TILLIARD, F. This artist was a native of France, and resided at Paris about the year 1760. He was principally employed in engraving portraits, which are executed with the graver in a neat, finished style.

TILSON, HENRY. According to Lord Orford, this artist was educated under Sir Peter Lely. After the death of that master, which happened in 1680, he went to Italy, in company with Dahl, where he resided seven years, copying and studying the works of the best masters with great diligence. He excelled in painting portraits, both in oil and crayons, and was likely to make a figure in his profession, when he became deranged in his senses, and shot himself, at the age of thirty-six. He painted his own portrait two or three times, once with a pencil in his hand, leaning on a bust. It was inscribed, *H. Tilsona. Roma*, 1687. Dahl gave Tilson his own portrait, inscribed *Memoria per mio caro amico Enrico Tilson, fatto Roma.* 1686.

TOMKINS, WILLIAM. An English landscape painter, born in London about the year 1730. In 1763 he obtained the second premium of twenty-five guineas for a landscape, which was much admired, and was among those who were first elected Associates of the Royal Academy. He was employed by the Earl of Fife to paint some views of his lordship's seat in Scotland, and continued the exercise of his talents with great respectability until his death, in 1792.

TRESHAM, Henry. This estimable artist was a native of Ireland, and received his first instruction in the rudiments of the art in the academy of Mr. West, in Dublin. He afterwards came to England, where he was for some time employed in drawing small portraits, when he was favoured with the patronage of Lord Cawdor, and was invited to accompany that nobleman in his travels to Italy. During a residence of fourteen years on the continent, chiefly at Rome, he prosecuted his studies with great success, and returned a correct and elegant designer. He had distinguished himself by several designs for the principal publications of the time, when Mr. Boydell formed his prodigious project of illustrating the works of Shakspeare with prints engraved from pictures painted by the most eminent artists of the British school.

Mr. Tresham was engaged to contribute the exertion of his talents to that great undertaking. The subjects allotted to him were three scenes from the play of Anthony and Cleopatra; and it is only a just tribute to his abilities to allow that he acquitted himself in a manner which merited and received the public approbation.

Soon after Mr. Tresham's return from Italy, his health became considerably impaired, and for several years previous to his death he was reduced to a state of feebleness and infirmity which incapacitated him from attempting any arduous undertaking; but his mind was not less alive to the interest of the art, which, to the last, was the chief object of his solicitude.

Mr. Tresham was not less distinguished by the amiable qualities of his heart, than for the elegance of his taste as an artist; and he was equally beloved by a large circle of friends, as he was respected by his brother academicians. He died in 1814.

TRIERE, P. This artist was a native of France, and flourished about the year 1780. He engraved several plates representing historical subjects and conversations, which are neatly executed with the graver.

TURCO, Cesare. According to Dominici, this artist was born at Naples, about the year 1510. He was first a disciple of Giovanni Antonio d'Amato, but he afterwards studied under Andrea Sabbatini, called da Salerno. He painted history with considerable reputation, and there are several of his works in the churches and public edifices at Naples, particularly an altar-piece, in the church of S. Maria delle Grazie, representing the Baptism of Christ by St. John; and a picture of the Circumcision in the church del Gesu. He died in 1560, aged about 50.

V

VALKER, Warner van. A Dutch painter and engraver, who flourished about the year 1610. He painted historical subjects, and etched a few plates from his own designs, which are executed in a bold, spirited style, among which are the following:

The Good Samaritan.
Venus sleeping, surprised by two Satyrs.
An old Man and Woman seated at a table, with the figure of Death giving his hand to the old Man; dated 1612.

VALLEE, or VALEE, SIMON. This artist was born at Paris about the year 1700. He was a pupil of Peter Drevet, and has engraved several plates, which are etched and finished with the graver in a neat, tasteful style. The following are among his most esteemed prints:

PORTRAITS.

John de Troy, Painter to the King; *after Fras. de Troy.*
John Francis Savary, Curate of St. Menehoult; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

The Transfiguration; *after Raffaelle.*
St. John in the Desert; *after the same.*
The Flight into Egypt; *after Carlo Maratti.*
The Resurrection of Lazarus; *after Girolamo Muziano.*
The finding of Moses; *after Francesco Romanelli.*
Christ bearing his Cross; *after Andrea Sacchi.*
The Death of the Virgin; *after M. Angelo da Caravaggio.*
The Sacrifice of Abraham; *after Ant. Coypel.*
Christ calling to him the Little Children; *after P. J. Cazes.*
The Descent of the Holy Ghost; *after the same.*

VALLORY, THE CHEVALIER DE. A French amateur engraver, who flourished about the year 1760. He etched for his amusement several small landscapes, and other subjects, *after Boucher.*

VAST, VANDER. The name of this artist, who was probably a native of Holland, is affixed to some etchings of landscapes, which are executed in a tasteful and spirited style.

VERBOOM, ———. This artist was a native of Holland, and flourished about the year 1620. He painted landscapes in a very pleasing style, which deservedly find a place in the best collections of his own country, though little known in England. We have a few charming etchings by the hand of this able artist, which are executed with taste and spirit.

VIA, ALESSANDRO DELLA. An Italian engraver, who resided at Venice about the year 1730. He engraved several portraits, which are very indifferently executed, and a plate, representing the Virgin and infant Christ, with St. Sebastian and other saints, *after Paolo Veronese.*

VIA, AGOSTINO A. This artist was a native of Verona. His name is affixed to a print representing Daniel in the Lions' Den, *after Pietro da Cortona.*

VOU, I DE. A Dutch engraver, who flourished about the year 1700. He engraved views and buildings in Amsterdam, which are etched and finished with the graver in a neat, clear style.

UYTENBROECK, MOSES, called LITTLE MOSES. This artist was a native of the Low Countries, and flourished about the year 1640. He is supposed to have been a scholar of Cornelius Poelemberg, whose style he imitated. He painted landscapes, which he usually embellished with subjects taken from history, or the fable. We have several very spirited etchings by this painter, which are much esteemed. He died in 1650.

VYL, J. DEN. The name of this artist is affixed to a few etchings of cows and sheep, which appear to have been executed about the end of the sixteenth century. They are scarce.

W

WACHSMUTH, JEROME. A German engraver, who chiefly resided at Vienna. He engraved, among other prints, the Elements and the Seasons, from his own designs, in which he has shown an humble imitation of the style of Bernard Picart.

WALMSLEY, JOHN. This ingenious landscape painter was descended from a highly respectable family of Rochdale, in Lancashire, and was born in Ireland in 1763, at which time his father (who was a major in the army) was with his regiment in that country. Having had some serious dispute with his friends he left them, and came to London, to procure a livelihood by his exertions. He had already made some progress in landscape painting, and was engaged as a scene painter at the King's Theatre, after which he was employed in the same capacity in that of Covent Garden. This branch of the art not agreeing with his health, he left the metropolis, and went to Bath, where he practised landscape painting with considerable reputation for the last ten years of his life. He died in 1805, aged 42.

WATSON, CAROLINE. This eminent engraver was born in London about the year 1760. She was instructed in the art by her father, and has engraved several subjects and portraits, both in mezzotinto and in the dotted manner, which possess great merit. Among many others we have the following prints by her:

PORTRAITS.

Prince William of Gloucester; *after Reynolds.*
Lord Malmsbury; *after the same.*
Mrs. Stanhope; *after the same.*

Sir Joshua Reynolds; *after Reynolds.*
Earl of Bute; *after Gainsborough.*
Ozias Humphry, Painter; *after the same.*
Mrs. Drummond and Children; *after Shelley.*
Mrs. Siddons, as the Grecian Daughter; *after Shirrif.*
Miss Bover; *after Hoppner.*
Benjamin, West, Esq. P. R. A.; *after Stuart.*
William Woollett; *after the same.*
Sir Robert Boyd, Governor of Gibraltar; *after Smart.*

WILTON, ———. An English engraver, who flourished about the year 1670. He engraved several plates, representing various subjects, which are executed in a style resembling that of Romeyn de Hooghe, though very inferior.

WOLFAERTS, Artus. This painter was born at Antwerp about the year 1625. According to Descamps, he painted history with great reputation; his compositions are grand, though simple, and the characters of his heads are noble and elevated. His pictures are enriched with architecture and landscapes, which he introduced with an admirable effect. In his hours of relaxation, he occasionally painted festivals and merry-makings, in the style of Teniers.

WYNGAERDE, Francis. A Flemish engraver, who resided at Antwerp about the year 1640. We have by this artist several spirited etchings, principally *after Rubens,* which possess great merit, though the drawing is frequently incorrect; among which are the following:

Samson killing the Lion; *after Rubens.*
Christ appearing to Mary Magdalen; *after the same.*
The Nuptials of Peleus and Thetis; *after the same.*
A Bacchanal, in which Bacchus is represented drinking out of a Cup, into which a Bacchante is pressing the juice of the Grape; *after the same.*
A dead Christ, supported by the Marys; *after Vandyck.*
Achilles discovered amidst the Daughters of Lycomedes; *after the same.*
The Return from Egypt; *after John Thomas.*
Flemish Peasants regaling at the Door of an Alehouse; *after Teniers.*

Z

ZAGO, Santo. This painter was a native of Venice, and was brought up in the school of Titian. He was not an unsuccessful follower of the style of that great master, and painted some pictures for the churches at Venice, which were highly esteemed, particularly an altar-piece, in the church of S. Caterina, representing Tobit and the Angel.

ZENTNER, J. L. A German engraver, who resided at Paris about the year 1780, and afterwards visited England. He engraved several plates representing landscapes, animals, dead game, &c. which are etched, and finished with the graver in a neat, clear style.

ZOFFANY, JOHAN. This able artist was born at Frankfort about the year 1735. He came to England when he was about thirty years of age, but for some time met with so little encouragement, that he was reduced to great distress, until he attracted the public attention, by a portrait he painted of the Earl of Barrymore, which laid the foundation of his future reputation. He soon afterwards acquired considerable celebrity by the portraiture of the most celebrated dramatic performers in their favourite characters, which were designed and painted with surprising truth of expression, and admirably coloured. Of these, the most successful were his pictures of Garrick, in Abel Drugger, of which we have an excellent print by Dixon; Foote and Weston in Dr. Last, engraved by Finlayson; and Foote, in Major Sturgeon, engraved by Haid. Among his most distinguished works were the portraits of the Royal Family, with those of the members of the Royal Academy.

Having expressed a desire of visiting Italy, his Majesty is said to have graciously interested himself so far on the occasion, as to give direction for his being recommended to the Grand Duke of Tuscany. Whilst he was at Florence, he painted his celebrated picture of the Florentine Gallery, now in the King's collection. A short time after Mr. Zoffany's return to England, he obtained permission to go to the East Indies, where he acquired a competent fortune by the exercise of his talents. Although he continued to paint after his return from India, it was evident that his powers, as well as health, were considerably debilitated, and the latter productions of his pencil exhibited little of the spirit and vigour which characterised his earlier works.

Mr. Zoffany was a member of the Royal Academy.

ZWOLL, J. ANCKER DE. An old German engraver, who flourished about the year 1500. He has been supposed to have been a disciple of Israel van Mecheln, whose style he imitated, though very inferior to him. His compositions are crowded and confused, and his drawing of the figure meagre and incorrect. The works of this ancient artist are now very rarely to be met with, and their scarcity, rather than any merit in the execution, renders them interesting to the collector. Among others, we have the following prints by him:

The Virgin Mary, with the infant Christ, who holds a Cross in his hand.
The Virgin and Child, with St. Elizabeth and two Angels.
St. Christopher on horseback, carrying the infant Christ.
Christ praying in the Garden.
Christ betrayed.
The Crucifixion.
The Entombing of Christ.

ALPHABETICAL INDEX

TO THE

SECOND VOLUME

	Page
Maan, or Man, Cornelius	1
Maas, or Maes, Arnold	2
Maas, or Maes, Dirk, or Theodore	2
Maas, or Maes, P	2
Maas, or Maes, Nicholas	2
Maas, or Maes, Godfrey	2
Mabuse, or Malbeugius, John de	3
Macchi, Florio	4
Macchietti, Girolamo, called del Crocifissajo	4
Macé, or Macée, Charles	4
Macerata, Guiseppino da	4
Macret, Charles Francis Adrian	4
Maddersteg, Michael	5
Maennl, Jacob. See Mannl.	
Maes, ———. See Maas.	
Maffei, Francesco	5
Maganza, Giovanni Batista, the elder	5
Maganza, Alessandro	5
Maganza, Giovanni Batista, the younger	5
Maggi, Giovanni	6
Magistus, Simone de	6
Magliar, Andrea	6
Magliar, Gioseffo	6
Magnani, Cristofano	6
Magnasco, Alessandro, called Lissandrino	6
Mainardi, Andrea, called Il Chiaveghino	6
Majoli, or Majola, Clemente	7
Major, Isaac	7
Major, Thomas	7
Mair, ———	8
Mair, Alexander	8
Maison, Neuve	8
Maitre Roux. See Rosso.	
Malagavazzo, Coriolano	8
Maleuvre, Peter	8
Malinconico, Andrea	9
Mallery, Charles de	9
Malo, Vincent	9
Malombra, Pietro	10
Malosso, ———. See Trotti.	
Mattese, ———	10
Man, Cornelius. See Maan.	
Manaigo, Silvestro	10
Manaser, Daniel	10
Manchetti, Michele	10
Manenti, Vincenzio	10
Manetti, Rutilio	11
Manetti, Domenico	11
Manfredi, Bartolomeo	11
Manglard, Adrian	11
Mannl, or Maennl, Jacob	11
Mannozzi, Giovanni, called da Giovanni	12
Mansfeld, John Ernest	12
Mantegna, Andrea	13

	Page
Mantegna, Francesco	15
Mantouano, Rinaldo	15
Mantouano, ——. See Andreani and Ghisi.	
Mantouano, ——. See Venusti.	
Mantouano, Teodoro. See Ghigi.	
Manuel, Nicholas and Rodolf. See Deutsch.	
Manzuoli, Maso, called Maso di Friano	15
Maracci, Giovanni. See Marracci.	
Maratti, Carlo	15
Marc, Estevan	16
Marc, Miguel	16
Marca, Giovanni Batisto Lombardelli, called Della	17
Marc, Antonio. See Raimondi.	
Marcel, N	17
Marcellis, Otho	17
Marcenay, Anthony de Ghuy	17
Marchand, or Marchant, Peter	18
Marchant, Petrus	18
Marchant, J	18
Marchesi, Guiseppe, called Il Sansone	18
Marchesi, Girolamo. See Cotignola.	
Marchesini, Alessandro	18
Marchetti, Marco, called da Faenza	19
Marchis, Alessio de	19
Marcilla, or Marsiglia, Guglielmo da	19
Marcolini, Francesco	19
Marconi, Rocco	19
Marcucci, Agostino	20
Marescalco, Giovanni. See Buonconsiglio.	
Marescotti, Bartolomeo	20
Margaritone, ———	21
Mari, Alessandro	20
Maria, Cavaliere Ercole, called Ercolino di Guido	20
Maria, Francesco di	21
Mariani, Giovanni Maria	21
Marienhof, ———	21
Marieschi, Michele	21
Marieschi, Jacopo	21
Mariette, John	21
Mariette, Peter John	22
Mariani, Onorio	22
Marini, Benedetto	22
Marinus, ———	22
Mario, da Fiori. See Nuzzi.	
Mariotti, ———	23
Mark, Quintin	23
Marlie, René Elizabeth. See Lepicié.	
Marlon, M	23
Marmion, Edmund	23
Marmocchini, Giovanna Cortesi	23
Marmoleja, Pedro de Villegas	23
Maroli, Domenico	24
Marone, Jacopo	24
Marot, John	24
Marot, Daniel	24
Marracci, Giovanni	25
Marshall, William	25
Marsiglia, Guglielmo. See Marcilla.	
Martea, Giles de, the elder	26
Marteau, Giles de, the younger	26
Martenasie, Peter	26
Martin, David	26
Martinelli, Giovanni	26
Martinez, Sebastian	27
Martinez, Ambrosio	27
Martinez, Jusepe	27
Martini, Giovanni	27
Martini, Pietro Antonio	27
Martinotti, Evangelista.	27
Martirelli, ———	27
Martis, Ottaviano	28
Marucelli, Giovanni Stefano	28
Marziale, Marco	28
Masaccio, Maso di S. Giovanni, called	28
Mascagni, Donato, called Fra Arsenio	29
Masé, F. de la	29
Maso, di S. Friano. See Manzuoli.	
Masolino, da Panicale. See Panicale.	
Masquelier, Louis Joseph	29
Massard, John	29
Massari, Lucio	30
Massaro, Niccolo	30
Massarotti, Angelo	30
Massé, John Baptist	30
Massei, Girolamo	31
Massi, G.	31
Massini, C.	31
Masson, Anthony	31
Masson, Magdalen	32
Mastelletta, Il. See Donducci.	
Masucci, Agostino	33
Matham, James	33
Matham, Theodore	34
Matham, Adrian	35
Mathews, ———	35
Mathey, C.	35

	Page
Mathieu, A.	35
Mathieu, John	36
Mathyssens, Abraham	36
Matsys, or Messis, Quintin, called the Blacksmith of Antwerp	36
Matsys, or Messis, John	37
Matsys, Met, or Metensis, Cornelius	37
Matteis, Paolo de	37
Matteus, Cornelius	38
Mattioli, Lodovico	38
Maturino, ————	38
Maucourt, Charles	38
Maupin, or Maupain, Paul	38
Mauperché, Henry	39
Maurer, Christopher	39
Mayno, Juan Batista	39
Mazo, Don Juan Batista	39
Mazza, Damiano	40
Mazzieri, Antonio di Donino	40
Mazzocchi, Paolo. See Uccello.	
Mazzolini, Lodovico, called Mazzolini di Ferrara	40
Mazzone, Giulio	40
Mazzoni, Cesare	40
Mazzuchelli, ————. See Morazzone.	
Mazzuoli, Francesco, called Il Parmigiano	40
Mazzuoli, Girolamo	42
Mazzuoli, Alessandro.	43
Mazzuoli, Giuseppe, called Il Bastaruolo	43
Mechau, James	43
Mechel, Christian de	44
Mecheln, or Mechenen, Israel van, father and son	44
Mecheln, ————	45
Mecherino, ————. See Beccafumi.	
Medici, Pietro	45
Medina, Sir John	45
Meer, John Vander, the elder	46
Meer, John Vander, the younger	46
Mehus, or Meus, Livio	46
Mei, Bernardino.	47
Meigel, Christopher	47
Meighan, R.	47
Meil, John William	47
Meire, Gerard Vander	47
Meirerpeck, W. Wolfgang	47
Meis, B.	48
Melan, ————. See Mellan.	
Melani, Giuseppe and Francesco	48
Melchiori, Giovanni Paolo	48
Melder, Gerard	48
Meleun, Count de	48
Melini, Carlo Domenico	48
Melissi, Agostino	49
Mellan, Claude	49
Melone, Altobello	51
Meloni, Francesco Antonio	51
Melosso, da Forli	51
Memmi, Simone, sometimes called Simone Martini	51
Memmi, Lippo	52
Menageot, Robert	52
Menant, Peter.	52
Mengozzino, ————. See Santi.	
Mengs, Antonio Raffaelle	52
Menchino, del Brizio. See Ambrogi.	
Menton, Francis	55
Merano, Giovanni Batista	55
Mercati, Giovanni Batista	55
Mercier, Philip	55
Mercier, Anthony le.	55
Merian, Matthew, the elder	56
Merian, Matthew, the younger	56
Merian, Maria Sybilla	56
Merian, Gaspar	57
Merlin, James van	57
Mersion, Madelaine le	57
Mesa, Alonso de	58
Mesnil, E.	58
Messina, Antonello da	58
Messina, Salvo da	58
Metelli, ————. See Mitelli.	
Metensis, Cornelius. See Matsys.	
Metger, J. J.	59
Metrana, Anna	59
Metzu, Gabriel	59
Meulen, Anthony Francis Vander	59
Meulen, Peter Vander	60
Meurs, J. V.	60
Meurs, C. H. van	60
Meusnier, Philip	60
Meyer, Joachim	60
Meyer, Andrew	61
Meyer, Dietrich	61
Meyer, John	61
Meyer, Rodolph	61
Meyer, Conrad	61
Meyer, Felix	61

Page

Meyer, or Meyerle, Francis Anthony..... 62
Meyering, Albert... 62
Meyers, Jeremiah..... 63
Meyssens, John..... 63
Meyssens, Cornelius..... 64
Meyssonier, Justus Aurelius..... 64
Mezios, M..... 64
Mezzadri, Antonio..... 64
Micarino, ———. See Beccafumi.
Michaelis, J. W..... 64
Michau, Theodore..... 65
Michault, George..... 65
Michel, John Baptist..... 65
Michele, Parrasio..... 65
Micocard, ———..... 66
Miel, John..... 66
Mierhop, Francis van Cuyck de..... 66
Mieris, Francis, the elder..... 67
Mieris, John..... 67
Mieris, William..... 68
Mieris, Francis, the younger..... 68
Miger, Simon Charles..... 68
Miglionico, Andrea..... 69
Mignard, Peter, called the Roman..... 69
Mignard, Nicholas..... 69
Mignon, Abraham..... 70
Mignon, J..... 71
Milanese, Il. See Cittadini.
Milanese, Felice..... 71
Milani, Giulio Cesare..... 71
Milani, Aureliano..... 71
Milani, Gioseffo Maria..... 71
Milé, Francis, sometimes called Francisque. 71
Miller, Andrew..... 72
Miller, J..... 72
Miller, John Sebastian. See Muller.
Miln, Robert..... 73
Milot, ———..... 73
Minderhout, ———..... 73
Mingot, Teodosio..... 73
Minzocchi, Francesco, called Il Veccio di San Bernardo..... 73
Miradoro, Luigi..... 74
Mire, Noel le 74
Mirevelt, Michael Janson..... 74
Mirevelt, Peter 75
Miruoli, Girolamo..... 75
Miserotti, D... 75
Mitelli, Agostino..... 75

Page

Mitelli, Giuseppe Maria..... 76
Mocetto, Girolamo, or Hieronymus Mocetus 76
Modena, Pellegrino Munari, called da..... 77
Modena, Niccoletto da..... 77
Modigliani, Francesco... 77
Moelart, Jacob..... 77
Moffei, C. F..... 78
Mogalli, Como 78
Mogalli, Niccolo..... 78
Moine, or Moyne, Francis le..... 78
Moïtte, Peter Stephen 79
Moitte, F. A..... 80
Mol, Peter van..... 80
Mola, Pietro Francesco..... 80
Mola, John Baptist..... 81
Molenaer, John..... 81
Molyn, Peter, the elder..... 81
Molyn, Peter, the younger, called Tempesta, or Pietro Mulier..... 81
Momper, or Mompert, Joos, or Jodocus..... 82
Mona, or Monna, Domenico..... 82
Monaco, Pietro..... 83
Monamy, Peter..... 83
Monanni, Monanno 83
Moncalvo, Il. See Caccia.
Moncornet, Balthasar..... 83
Mondini, Fulgenzio 84
Moneri, Giovanni..... 84
Mongeroux, M. de..... 84
Moni, J..... 84
Monnicks, or Monnix 84
Monnoyer, John Baptist, called Baptist 84
Monnoyer, Anthony, called Young Baptist... 85
Monosilio, Salvatore..... 85
Monsignori, Francesco..... 85
Monsignori, Girolamo 85
Mont, Del. See Delmont.
Montagna, Benedetto..... 86
Montagna, Marco Tullio..... 86
Montagna, Matthew. See Plattenberg.
Montagnana, Jacopo..... 86
Montalto, ———. See Danedi.
Montanini, Pietro, called Petruccio Perugino 87
Montelatici, Francesco, called Il Cecco Bravo 87
Montemezzano, Francesco 87
Montenat, ———..... 87
Montepulciano, ———. See Morosini.
Montero, de Roxas, Juan de..... 87
Monti, Giovanni Batista..... 87

Page

Monti, Francesco Bolognese... 88
Monti, Francesco, called Il Bresciano delle Battaglie 88
Monticelli, Andrea 88
Monticelli, Michele Angelo 88
Montmiral, the Marquis of 88
Montorfano, Giovanni Donato 88
Monverde, Luca 89
Moojaert, or Moyaert, Nicholas 89
Moor, Karel de 89
Moore, Jacob 90
Moore, Samuel 90
Moortel, John 90
Morales, called El Divino 90
Morandi, Giovanni Maria 91
Morandini, Francesco, called Il Poppi 91
Morazzone, Pier Francesco Mazzuchelli, called Il 91
More, Sir Anthony 91
Moreau, Louis 92
Moreau, John Michael 92
Moreelze, Paul 93
Morell, N 93
Morelli, Bartolomeo, called Il Pianora 93
Morellon, ———. See Cave.
Moretti. Il. See Bonvicino.
Morghen, John Elias 93
Morghen, Philip 94
Morghen, Raphael 94
Morin, John 94
Morina, Giulio 95
Morland, George 96
Moro, Il. See Torbido.
Moro, Giovanni Batista d'Angeli 98
Moro, Marco, and Giulio d'Angeli 98
Moroni, Domenico 98
Moroni, Francesco 99
Moroni, Giovanni Batista 99
Moroni, Pietro 99
Morosini, Francesco, called Il Monte Pulciano... 99
Mortimer, John Hamilton 99
Morto, da Feltro 100
Moses, called Little Moses. See Uytenbroeck.
Mosin, ———. See Mouzin.
Mosley, Charles 100
Mostaert, John 100
Moucheron, Frederick 101

Page

Moucheron, Isaac 101
Mouchy, Martin de 102
Mouzin, or Mosin, Michael 102
Moya, Pedro de 102
Moyart, Christian Louis 102
Moyreau, John 102
Mudo, Juan Fernandez Ximenes de Navarette, called El 103
Mulder, J 103
Mulier, ———. See Molyn.
Mulinari, or Molinari, Stefano 104
Muller, Herman 104
Muller, John 104
Muller, Solomon 105
Muller, Jacob 105
Muller, G. A 105
Muller, John Gothard 106
Munari, Pellegrino. See Modena.
Munnickhuysen, John 106
Munier, John 107
Munnoz, Don Sebastian 107
Muntinck, Gerard 107
Mura, Francesco de, called Franceschiello... 107
Murano, Natalino da 107
Murant, Emanuel 107
Muratori, Domenico Maria 108
Muratori, Teresa 108
Murillo, Bartolomé Estevan 108
Murray, Thomas 111
Muscher, Michael van 111
Musis, Agostino de 111
Musis, Lorenzo and Giulio de 113
Musso, Niccolo 113
Muziano, Girolamo 113
Myn, Herman Vander 114
Myn, A. Vander 114
Mynde, J. 115
Myriginus, or Myricinus, Peter.. 115
Mytens, Arnold 115
Mytens, Daniel, the elder 115
Mytens, Daniel, the younger 115
Mytens, Martin 116

Nadat, ——— 116
Nagel, Peter 116
Naiwinck, or Naiwincx, Henry 116
Naldini, Batista 117
Nanni, Giovanni da Udine. See Udine.
Nanni, Girolamo 117

Page

Nanteuil, Robert..... 117
Napolitano. See Angelo.
Nappi, Francesco..... 119
Nardi, Angelo..... 119
Naselli, Francesco..... 119
Nasini, Cavaliere Giuseppe..... 119
Natali, Carlo, called Il Guardolino..... 119
Natali, Giovanni Batista..... 120
Natalino, da Murano. See Murano.
Natalis, Michael..... 120
Natoire, Charles..... 121
Nattier, John Mark..... 121
Navarette, ———. See Mudo El.
Navaro, Juan..... 121
Nazzari, Bartolomeo..... 121
Neale, Thomas..... 121
Nebbia, Cesare..... 122
Neck, John van..... 122
Nee, Denis..... 122
Neef, or Neefs, Peter, the elder..... 122
Neef, or Neefs, Peter, the younger..... 123
Neef, or Neefs, James..... 123
Neer, Arnold Vander..... 124
Neer, Eglon Hendrick Vander..... 124
Negri, Pier Martire..... 124
Negrone, Pietro..... 124
Nelli, Suor Plautilla..... 125
Nelli, Niccolo..... 125
Neroni, Bartolomeo..... 125
Nes, or Nees, John van..... 125
Netscher, Gaspar..... 125
Netscher, Theodore..... 126
Netscher, Constantine..... 126
Neve, Francis de..... 127
Neveu, Matthew..... 127
Neurauter, A..... 127
Newton, Edward..... 127
Newton, James..... 127
Niccolo, del Abati. See Abati.
Nichols, Sutton..... 128
Nicolai, G. D. C..... 128
Nicole, D..... 128
Nicolet, Benedict Alphonsius..... 128
Nieulant, William van..... 129
Nikkelen, John van..... 129
Nilson, John Elias..... 129
Nimecius, Balthasar Meneius..... 129
Nimeguen, Elias van..... 129
Nimeguen, Tobias van..... 130

Page

Ninfe, Cesare..... 130
Ninno, Juan de Guevara. See Guevara.
Nixon, ———..... 130
Noblesse, ———..... 130
Noblet, ———..... 130
Noblin, H..... 130
Nocher, J. E..... 130
Nogari, Paris..... 130
Nollet, Dominick..... 131
Nolli, Carlo..... 131
Nollikins, Joseph Francis..... 131
Nollin, or Nolin, J. B..... 131
Nolpe, Peter..... 131
Non, Richard, Abbé de St..... 132
Nooms, Renier. See Zeeman.
Noordt, J. V..... 132
Noordt, Cornelius..... 132
Norden, John..... 132
Norisini, ———. See Parasole.
Nothnagel, John Andrew..... 133
Notti, Gherardo Dalle. See Honthorst.
Noual, ———..... 133
Novellani, Simone..... 133
Nunnez, Pedro..... 133
Nutting, Joseph..... 133
Nuvolone, Panfilo..... 134
Nuvolone, Carlo Francesco..... 134
Nuvolone, Giuseppe, called Il Panfilo..... 134
Nuvolstella, John George..... 134
Nuzzi, Mario, called Mario di Fiori..... 134

O, Leon Henry Vander..... 135
Obreggon, Pedro de..... 135
Occhiali, Gabriello. See Ferrantini.
Ochoa, Francisco..... 135
Odazzi, Giovanni..... 135
Oddi, Mauro..... 135
Oderico, Giovanni Paolo..... 136
Odieuvre, Michael..... 136
Oeri, Peter..... 136
Oesser, Frederick..... 136
Oestereich, Matthew..... 137
Oggione, Marco da. See Uggione.
Olen, Van. See Alen.
Olgiati, Girolamo..... 137
Oliver, Isaac..... 137
Oliver, Peter..... 138
Oliver, John..... 138
Olivieri, Domenico..... 138

Page

Onofrio, Crescenzio di..... 139
Oort, Lambrecht van..... 139
Oort, Adam van..... 139
Oost, Jacob van, the elder..... 139
Oost, Jacob van, the younger..... 140
Oosterwyck, Maria van..... 140
Opie, John..... 141
Opstal, Gaspar James van..... 142
Oram, William..... 143
Orazzi, Niccolo..... 143
Orbetto, L. See Turchi.
Orcagna, Andrea, called di Cione..... 143
Orizonte, ———. See Bloemen.
Orley, Bernard van, or Bernard of Brussels 143
Orley, Richard van..... 143
Orley, John van..... 144
Orrente, Pedro..... 144
Orsi, Lelio, called Lelio da Novellara..... 144
Orsi, Prospero..... 145
Orsolini, Carlo..... 145
Ortolano, ———. See Benvenuto.
Osorio, Francis Menases..... 145
Ossenbeck, John van..... 145
Ostade, Adrian van..... 146
Ostade, Isaac van..... 147
Osterwyck, ———. See Oosterwyck.
Otho, Venius. See Venius.
Ottaviani, Giovanni..... 147
Ottens, Francis..... 147
Otto, H. F..... 147
Oudenarde, ———. See Audenarde.
Oudry, John Baptist..... 148
Ovens, Jurian..... 148
Overbeck, Bonaventure van..... 148
Ouvrier, John..... 149
Ouwater, Albert..... 149
Ozanne, Nicholas..... 149
Ozanne, Jane Frances, and Mary Jane..... 149

Pacchiarotti, Jacopo..... 150
Pacheco, Francesco..... 150
Paderna, Giovanni..... 150
Paderna, Paolo Antonio..... 150
Padouanino, Francesco..... 151
Padouanino, Ottavio..... 151
Padouanino, ———. See Varotari.
Padouano, ———. See Avibus.
Padouano, Lauro..... 151
Padtbrugge, H. L..... 151

Page

Pagani, Francesco..... 151
Pagani, Gregorio..... 151
Pagani, Paolo..... 152
Paganini, Guglielmo Capodoro..... 152
Paggi, or Pagi, Giovanni Batista..... 152
Paglia, Francesco..... 152
Pagni, Benedetto..... 153
Paigeoline, ———..... 153
Paiot, ———..... 153
Paladini, Litterio..... 153
Palamedes, ———. See Staeverts.
Palladino, Adriano..... 153
Pallavicino, Leo..... 153
Palma, Jacopo, Il Vecchio..... 153
Palma, Jacopo, Il Giovine..... 154
Palmegiano, Marco da Forli..... 155
Palmieri, Gioseffo..... 156
Palombo, Bartolomeo..... 156
Palomino, Don Acislo Antonio Velasco. See Velasco.
Paltronieri, Pietro, called Il Mirandolese.... 156
Pancotto, Pietro..... 156
Panderen, Egbert van..... 156
Pandolfi, Giangiacomo..... 156
Pandolfo, ———. See Reschi.
Panetti, Domenico..... 157
Panicale, Masolino da..... 157
Panico, Antonio Maria..... 157
Pannini, Cavaliere Giovanni Paolo..... 157
Panneels, William..... 158
Panicciati, Jacopo..... 158
Panvinus, Onulph..... 158
Panzacchi, Maria Helena..... 158
Paoletti, Paolo..... 158
Paoli, Francesco di..... 159
Paolini, Pietro..... 159
Paolini, Pio..... 159
Papa, Simone, il Vecchio..... 159
Papa, Simone, il Giovine..... 159
Papillon, John, the elder..... 159
Papillon, John, the younger..... 159
Papillon, John Baptist Michael..... 160
Papini, Giuseppe..... 160
Parasacchi, Domenico..... 160
Parasole, Leonardo Norsini, called..... 160
Parasole, Isabella..... 160
Parasole, Bernardino..... 160
Parasole, Hieronima..... 161
Parcelles, John..... 161

Page

Parcelles, Julius..... 161
Pareja, Juan de..... 161
Paria, ———. See Perrier.
Pariset, D. P..... 162
Parisinus, Augustinus..... 162
Parizeau, Philip..... 162
Parmensis, Baptista..... 163
Parmensis, Jacobus..... 163
Parmentier, L..... 163
Parmentier, James..... 163
Parmigiano, ———. See Mazzuoli.
Parmigiano, Fabrizzio..... 163
Parodi, Domenico..... 163
Parodi, Ottavio..... 164
Parolini, Giacomo..... 164
Parolini, Pio..... 164
Parone, Francesco..... 164
Parr, R..... 164
Parrocel, Joseph..... 165
Parrocel, Charles..... 165
Parrocel, Ignatius..... 166
Parrocel, Stephen..... 166
Pasinelli, Lorenzo..... 166
Pasquali, Filippo..... 166
Pasqualini, or Pascalini, Giovanni Batista... 167
Pasqualino, da Vicenza. See Rossi.
Pasquier, John James..... 167
Pass, or Passe, Crispin de, the elder..... 167
Pass, or Passe, Crispin de, the younger..... 169
Pass, or Passe, William de..... 169
Pass, or Passe, Simon de..... 170
Pass, or Passe, Magdalen de..... 171
Passeri, Giovanni Batista..... 171
Passeri, Giuseppe..... 171
Passeri, Andrea..... 171
Passero, or Passari, Bernardino..... 172
Passerotti, Bartolomeo..... 172
Passerotti, Tiburzio..... 172
Passignano, Cavaliere Domenico Cresti, called..... 172
Pasti, Matteo..... 173
Pastill, J. de..... 173
Pastorini, B..... 173
Patarol, Lawrence..... 173
Patas, John Baptist..... 173
Patavinus, ———. See Avibus.
Patch, Thomas..... 173
Patel, ———..... 173
Patenier, Joachim..... 174

Page

Pater, John Baptist..... 174
Patigny, Giovanni..... 174
Paton, Richard..... 174
Patour, John Augustine..... 174
Patte, ———..... 175
Paudits, ———..... 175
Pavia, Giacomo..... 175
Paul, or de Paulis, Andrew..... 175
Paul, S..... 175
Paul, Robert..... 175
Paulini, Giacomo..... 175
Paulyn, Isaac..... 176
Paulyn, Horatius..... 176
Pautre, John le..... 176
Payne, John..... 176
Pazzi, Pietro Antonio..... 177
Peacham, Henry..... 177
Peacke, Edward..... 178
Peacke, William..... 178
Peak, James..... 178
Pedretti, Giuseppe..... 178
Peham, George..... 178
Peins, G. See Penz.
Peiroleri, Pietro..... 178
Pelais, ———..... 178
Pelham, Peter..... 179
Pelkin, Cornelius..... 179
Pellegrini, Felice..... 179
Pellegrini, Vincenzio..... 179
Pellegrini, Francesco..... 179
Pellegrini, Antonio..... 179
Pellegrino, da Bologna. See Tibaldi.
Pellegrino, da Modena. See Munari.
Pellegrino, di San Daniello. See Udine.
Pellet, David..... 180
Pelletier, John..... 180
Pen, or Penn, Hispel..... 180
Penchard, J..... 180
Pennensus, F..... 180
Penney, N..... 180
Penni, Giovanni Francesco, called Il Fattore 180
Penni, Luca..... 181
Penozzi, B..... 181
Pentz, or Piens, Gregory, called George..... 181
Pepin, Martin..... 183
Perac, Stephen du..... 183
Peranda, Santo..... 183
Percelles, John. See Parcelles.
Perelle, Gabriel..... 184

Page

Pererięttе, ——— 184
Perjecouter, S..... 184
Perignon, Nicholas..... 184
Perini, Lodovico..... 185
Perini, Giuseppe..... 185
Perino, del Vaga See Vaga.
Perisin, or Persinus, or Perrisim, James..... 185
Perna, Peter..... 185
Pernet, ——— 185
Peroni, Giuseppe..... 185
Perret, Pedro..... 185
Perrier, Francis..... 186
Perrier, William..... 186
Perrin, John..... 187
Perresim, ———. See Perisin.
Perroneau, John Baptist 187
Person, Nicholas..... 187
Persyn, Regnier de..... 187
Perugino, Pietro..... 187
Perugino, Petruccio. See Montanini.
Perugino, Luigi. See Scaramuccia.
Perundt, George..... 188
Peruzzi, Baldassare, called Baldassare da Siena 188
Peruzzini, Giovanni..... 189
Perry, Francis..... 189
Pesaro, Niccolo Trometto, called Niccolo da 189
Pesaro, Simone da. See Cantarini.
Pesello, Pesello..... 190
Pesello, Francesco, called Pesellino..... 190
Pesne, John..... 190
Peters, Gerard..... 191
Peters, Francis Lucas 191
Peters, Bonaventura..... 191
Peters, John..... 192
Peters, Mathias..... 192
Peterzano, Simone..... 192
Pether, William..... 192
Petit, Giles Edme..... 193
Petitot, John, the elder..... 193
Petitot, John, the younger..... 194
Petrazzi, Astolfo..... 194
Petri, Pietro de..... 195
Peuteman, Peter..... 195
Pfeffel, John Andrew..... 195
Pfenninger, Henry..... 195
Philesius, Rigman..... 195
Philippe, Peter..... 196
Phillery, ——— 196
Phillips, Charles..... 196

Page

Piaggia, Teramo..... 196
Pianoro, ———. See Morelli.
Piatti, Francesco..... 196
Piazza, Callisto..... 196
Piazza, Padre Cosimo..... 197
Piazza, Cavaliere Andrea..... 197
Piazzetta, Giovanni Batista..... 197
Picart, John..... 198
Picart, Stephen, called the Roman 198
Picart, Bernard..... 199
Picault, Peter..... 200
Picchianti, Giovanni Domenico 200
Piccini, Giacomo..... 200
Piccini, Guglielmo..... 201
Piccioni, Matteo..... 201
Pickaert, P..... 201
Picot, Victor Maria..... 201
Picou, or Piquot, Robert..... 201
Piemont, Nicholas..... 201
Piene, A. de..... 202
Pierre, John Baptist Maria..... 202
Pieri, Stefano..... 202
Pierson, Christopher..... 202
Piet, ——— 202
Pigné, Nicholas..... 202
Pignone, Simone..... 203
Pilaja, Paolo..... 203
Pilotto, Girolamo..... 203
Pilsen, Francis..... 203
Pinas, John..... 203
Pinas, Jacob..... 204
Pinchard, P..... 204
Pine, John..... 204
Pine, Robert Edge..... 204
Pineda, Antonio Perez de..... 204
Pinelli, Antonia..... 204
Pino, Marco da..... 204
Pinssio, ——— 205
Pinturicchio, Benardino..... 205
Pinz, John George..... 205
Pio, Giovanni. See Bonatti.
Piola, Pellegro..... 206
Piola, Domenico..... 206
Piombo, Frá Sebastiano, del..... 206
Piort, V..... 207
Pippi, Giulio. See Romano.
Piranesi, Giovanni Batista..... 207
Piranesi, Francesco..... 207
Piranesi, Laura..... 208

Page

Pirini, Louis des..... 208
Pirnraum, Alexis..... 208
Pisanelli, ———. See Spisano.
Pisanello, Vittore... 208
Pistoja, Leonardo da..... 208
Pistojese, Frá Paolo..... 209
Pitau, Nicholas, the elder..... 209
Pitau, Nicholas, the younger..... 209
Pitteri, Giovanni Marco..... 209
Pittoni, Giovanni Batista..... 210
Plaas, David Vander..... 210
Place, Francis..... 211
Places, Louis des. See Desplaces.
Plas, Peter Vander..... 211
Plattenberg, or Platten, Matthew van..... 212
Plattenberg, Nicholas van..... 212
Pleginck, Martin..... 212
Pleydenwurff, William..... 212
Ploos, Cornelius, van Amstel. See Amstel.
Po, Pietro del..... 212
Po, Teresa del..... 213
Po, Giacomo del..... 213
Pocetti, ———. See Barbatelli.
Podesta, Andrea..... 213
Poeham, Martin..... 214
Poel, Vander..... 214
Poelemburg, Cornelius van..... 214
Poerson, Charles Francis..... 214
Poilly, Francis, the elder..... 215
Poilly, Nicholas..... 216
Poilly, John Baptist..... 216
Poilly, Francis, the younger..... 217
Poilly, N. B..... 217
Poinsart, J..... 217
Pointe, F. de la..... 217
Polanzani, Francesco..... 218
Polestanus, Andrea..... 218
Poletnich, ———..... 218
Polidoro, da Caravaggio. See Caravaggio.
Polidoro, Veneziano..... 218
Pollajuolo, Antonio and Pietro..... 218
Polony, Ziaraka..... 219
Polo, Diego, the elder..... 219
Polo, Diego, the younger..... 219
Pomarance, Cristofano. See Roncalli.
Pomarance, Niccolo and Antonio. See Circignani.
Pomarede, Sylvicus..... 219
Pompadour, the Marchioness of..... 219

Page

Ponchino, Giovanni Batista, called Il Bazzato..... 219
Pond, Arthur..... 219
Ponte, Giacomo da, usually called Il Bassano..... 220
Ponte, Francesco da, the elder..... 220
Ponte, Francesco da, the younger..... 221
Ponte, Giovanni Batista da..... 222
Ponte, Leandro da..... 222
Ponte, Girolamo da..... 222
Pontius, Paul..... 222
Pontons, Pablo..... 224
Pontormo, Jacopo Carucci, da... 224
Ponzone, Matteo..... 225
Pool, Juriaen..... 225
Pool, Rachel. See Ruysch.
Pool, Matthew..... 225
Poost, Francis. See Post.
Popels, John..... 226
Poppi, ———. See Morandini.
Porbus, Peter..... 226
Porbus, Francis, the elder..... 226
Porbus, Francis, the younger..... 226
Pordenone, ———. See Licinio.
Porporati, ———..... 227
Porro, Girolamo..... 227
Porta, Baccio, della, called Frá Bartolomeo di S. Marco..... 227
Porta, Giuseppe, called Salviati..... 228
Portio, ———..... 229
Portucal, ——— 229
Porzel, Elias..... .. 229
Possenti, Benedetto 229
Possenti, Giovanni Pietro..... 229
Post, or Poost, Francis..... 229
Pot, Henry..... 230
Potma, James..... 230
Potter, Peter..... 230
Potter, Paul..... 230
Poulleau, ———..... 230
Pourbus, ———. See Porbus.
Poussin, Nicholas..... 231
Poussin, Gaspar Dughet, called Gaspar 234
Poussin, John Dughet, called 235
Powle, George 235
Pozzi, Rocco..... 235
Pozzi, Francesco..... 235
Pozzi, Giovanni Batista 235
Pozzi, Stefano..... 235

Page

Pozzo, Andrea..... 236
Pozzo, Isabella dal..... 236
Pozzoserrato, Lodovico, called da Trevigi... 236
Prado, Blas de..... 236
Praet, Stephen de..... 237
Pranker, ——..... 237
Preciardo, or Preziardo, Don Francisco..... 237
Preisler, John Justin..... 237
Preisler, George Martin..... 237
Preisler, John Martin..... 238
Preisler, Valentine Daniel..... 238
Preisler, John George..... 238
Prenner, Anthony Joseph..... 238
Prenner, Gaspar..... 239
Prenner, John Joseph..... 239
Prestel, John Gotlieb..... 239
Prestel, Maria Catharine..... 239
Preston, Thomas..... 240
Prete, Genoese. See Galantino.
Preti, Cavaliere Mattia, called Il Calabrese 240
Previtale, Andrea..... 240
Prevost, Nicholas..... 241
Prevost, Benoit Louis..... 241
Prez, F. des..... 241
Price, ——..... 241
Pricke, Robert,..... 241
Priest, Thomas..... 241
Primaticcio, Francesco..... 241
Primo. ——. See Gentile.
Prince, John Baptist le..... 242
Probst, John Balthazar..... 242
Procaccini, Ercole..... 242
Procaccini, Camillo..... 243
Procaccini, Giulio Cesare..... 244
Procaccini, Carlo Antonio..... 244
Procaccini, Ercole, Juniore..... 244
Procaccini, Andrea..... 244
Pronck, C..... 245
Pronti, Padre Cesare..... 245
Prou, James..... 245
Proud, ——..... 245
Provenzale, Marcello..... 245
Pruneau, Noel..... 245
Puchler, Michael..... 246
Puget, Peter Paul..... 246
Puglia, Giuseppe..... 246
Puis, Du. See Dupuis.
Puligo, Domenico..... 246

Page

Pulzone, Scipione, called Gaetano..... 246
Punt, John..... 247
Puntormo, ——. See Pontormo.
Pupini, Biagio..... 247
Purcell, Richard..... 247
Puschner, J. G..... 247
Pynaker, Adam..... 247

Quadrata, ——..... 248
Quaglia, Giulio..... 248
Quaini, Francesco..... 248
Quaini, Luigi..... 248
Quast, Peter..... 249
Quatrepomme, Isabella..... 249
Queboorn, or Queboren, Crispin Vanden.....249
Quellinus, Erasmus..... 249
Quellinus, John Erasmus..... 250
Quellinus, Hubert..... 250
Quewellerie, William de la..... 251
Queverdo, F. M. J..... 251
Quillart, Peter Anthony..... 251
Quintilien, ——..... 251
Quiter, Har Hind..... 251

Rabel, John..... 252
Rabel, Daniel..... 252
Racchetti, Bernardo..... 252
Racine, John Baptist..... 252
Rademacker, Gerard..... 252
Rademacker, Abraham..... 253
Radi, Bernardino..... 253
Radigues, Anthony..... 253
Raefus, or Raefe, P..... 253
Raffaelle, Raffaelle Sanzio di Urbino, called. 253
Raffaellino, del Garbo. See Garbo.
Raffaellino, del Colle..... 263
Raggi, Pietro Paolo..... 263
Ragot, Francis..... 263
Raibolini, Francesco..... 263
Raimondi, Marc Antonio..... 264
Rainieri, Francesco..... 267
Rambaldi, Carlo..... 268
Ramelli, Padre, Felice..... 268
Ramenghi, Bartolomeo. See Bagnacavallo.
Ramirez, Josef..... 268
Ramsay, Allan..... 268
Ranc, John..... 268
Randa, Antonio..... 269

Page

Randon, Claude..... 269
Ransonette, Nicholas..... 269
Raoux, John..... 269
Raphael, ———. See Raffaelle.
Ratti, Gio. Agostino..... 269
Ravenet, Simon Francis..... 270
Ravenet, Simon..... 270
Ravenna, Marco da..... 271
Ravesteyn, John van..... 272
Ravesteyn, Arnold van..... 272
Ravesteyn, Hubert van..... 273
Ravesteyn, Nicholas van..... 273
Rawlins, J..... 273
Raymond, John..... 273
Razzi, Cavaliere Giovanni Antonio, called Il Sodoma..... 273
Recco, Cavaliere Giuseppe..... 274
Reclam, Frederick..... 274
Reder, Christian..... 274
Redi, Tommaso..... 274
Reggio, Luca da. See Ferrari.
Regillo, da Pordenone. See Licinio.
Regnard, Valerian..... 275
Reich, Wendel..... 275
Reiner, Wenceslaus Laurent..... 275
Reinsperger, J. C..... 275
Reitz, E..... 275
Rembrandt, van Ryn..... 275
Remshard, Charles..... 280
Renanto, J..... 280
Renard, J..... 280
Renard, Simon de St. André..... 281
Reni, Guido..... 281
Renou, Louisa..... 284
Renter, Bart..... 284
Resani, Arcangelo..... 284
Reschi, Pandolfo..... 284
Restout, John..... 284
Reverdinus, C..... 285
Reuven, Peter..... 285
Reyn, John de..... 285
Reyna, Francisco..... 285
Reynolds, Sir Joshua..... 286
Reynoso, Don Antonio Garcia..... 294
Rhelinger, Welser..... 294
Ribalta, Francisco..... 294
Ribalta, Juan..... 294
Ribera Giuseppe, called Lo Spagnoletto. See Spagnoletto.

Page

Ricchi, Pietro, called Il Luchese..... 295
Ricchiedeo, Marco..... 295
Ricci, Antonio. See Barbalunga.
Ricci, Camillo..... 295
Ricci, Giovanni Batista, called Da Novarra 295
Ricci, Sebastiano..... 295
Ricci, Marco..... 296
Ricciarelli, Daniele. See Volterra.
Riccio, Domenico, called Brusasorci..... 297
Riccio, Felice, called Brusasorci, the younger 297
Ricciolino, Michelangiolo..... 297
Richardson, Jonathan..... 297
Richer, P..... 298
Richieri, Antonio..... 298
Richmans, ———. See Ryckmans.
Richter, Christian..... 299
Ricke, Bernard de..... 299
Ridinger, John Elias..... 299
Ridolfi, Claudio..... 299
Ridolfi, Cavaliere Carlo..... 300
Ridolfi, Pietro..... 300
Riedel, John Anthony..... 300
Rietschoof, John Klaasze..... 300
Rietschoof, Henry..... 300
Rigaud, Hyacinth..... 301
Rigaud, John..... 301
Righetti, Mario..... 302
Riley, John..... 302
Riley, Charles Reuben..... 302
Riminaldi, Orazio..... 302
Rincon, Antonio del..... 303
Ringgli, Gothard..... 303
Riposo, Felice. See Ficherelli.
Risvenno, Giuseffo..... 303
Rivalz, Anthony..... 303
Rivalz, Bartholomew..... 304
Rivarola, Alfonso, called Il Chenda..... 304
Riverditi, Marcantonio..... 304
Bobatto, Giovanni Stefano..... 304
Robert, Nicholas..... 304
Robert, A..... 304
Robert, Huber..... 304
Robert, Paul Pontius Anthony..... 305
Roberts, James..... 305
Robetta, ———..... 305
Robins, William..... 305
Robinson, R..... 305
Robusti, ———. See Tintoretto.
Rochers, Stephen des..... 305

Page

Rochford, P. de..... 305
Rochienne, P..... 306
Rocque, J..... 306
Rode, Christian Bernard..... 306
Rode, John Henry..... 306
Roellas, Pablo, or Juan de las..... 306
Rodermont, or Rottermondt..... 307
Roepel, Conrad..... 307
Roestraeten, Peter..... 308
Roettiers, Francis..... 308
Rogel, John..... 308
Roger, of Bruges..... 308
Roger, of Brussels. See Vander Weyde.
Rogers, William..... 308
Rogman, or Roghman, Roland..... 309
Rokerz, Hendrick..... 309
Rokes, Henry. See Sorgh.
Roli, Giuseppe..... 309
Rollos, Peter..... 309
Roman, Bartoleme..... 309
Romaneli, Giovanni Francesco..... 310
Romanelli, Urbano..... 310
Romanet, Anthony..... 310
Romanino, Girolamo..... 311
Romano, Giulio..... 311
Rombouts, Theodore..... 312
Romegiallo, Giovanni Pietro..... 313
Romeo, Don Josef..... 313
Romeyn, William van..... 313
Romney, George..... 313
Romstet, Christian..... 314
Roncalli, Cavaliere Cristoforo, called delle Pomarance..... 314
Rondani, Francesco Maria..... 314
Rondinello, Niccolo..... 315
Rondolino, ———. See Terenzio.
Ronseray, Margaret Louisa Amelia du..... 315
Rontbout, N..... 315
Roodtseus, John..... 315
Rooker, Edward..... 315
Rooker, Michael..... 316
Roore, James de..... 316
Roos, John Henry..... 316
Roos, Theodore..... 317
Roos, Philip, called Rosa da Tivoli..... 317
Roos, John Melchior..... 318
Roos, Joseph..... 318
Rosa, Cristoforo..... 319
Rosa, Pietro..... 319

Page

Rosa, Francesco di, called Pacicco..... 319
Rosa, Salvatore..... 319
Rosa, Sisto. See Badolocchio.
Rosalba, Carriera..... 321
Rose, Nicholas. See Liemacher.
Rosel, John Augustus..... 321
Roselli, Niccolo..... 321
Rosetti, Domenico..... 321
Rosi, Alessandro..... 321
Rosler, Michael..... 322
Rosmaessler, John Augustus..... 322
Ross, James..... 322
Rosselli, Cosimo..... 322
Rosselli, Matteo..... 322
Rossetti, Giovanni Paolo..... 323
Rossi, Francesco. See Salviati.
Rossi, Muzio..... 323
Rossi, Giovanni Batista..... 323
Rossi, Girolamo, called de Rubeis, the elder 323
Rossi, Girolamo, called de Rubeis, the younger..... 323
Rossi, Pasquale, called Pasqualino..... 323
Rossi, Antonio..... 324
Rossi, Andrea..... 324
Rosso, Il, called by the French Maitre Roux 324
Rota, Martino..... 325
Rotari, Conte Pietro..... 326
Rottenhamer, John..... 326
Rovere, Giovanni Mauro, called Il Fiamminghino..... 327
Roullet, John Louis..... 327
Roulliere, La..... 328
Rousseau, James..... 328
Rousseau, John Francis..... 329
Roussellet, Giles..... 329
Roussellet, Mary Ann..... 329
Roussiere, ———..... 330
Roux, Maitre. See Rosso.
Roy, Henry le..... 330
Roy, C. le..... 330
Rubeis, ———. See Rossi.
Rubens, Sir Peter Paul..... 330
Rubenstein, or Riebenstein..... 337
Rubiales, Pedro de..... 337
Rucholle, Peter..... 337
Rugendas, George Philip..... 338
Rugendas, Christian..... 339
Ruggeri, Guido..... 339
Ruggieri, Giovanni Batista, called del Gessi 339

Page

Ruggieri, Ercole, called del Gessi..... 339
Ruidiman, or Reuttiman, John Conrad..... 339
Ruina, Gasparo..... 339
Ruisch, Rachel..... 339
Runciman, Alexander..... 340
Rupert, Prince Palatine of the Rhine..... 340
Rustici, Francesco..... 341
Ruviale, Francesco, called Il Polidorino..... 341
Ruysdael, Jacob..... 341
Ruysdael, Solomon..... 342
Ruyter, N. de..... 342
Ryck, Peter Cornelius de..... 342
Ryckaert, Martin..... 342
Ryckaert, David..... 343
Ryckman, Nicholas..... 343
Ryland, William Wynne..... 343
Ryn, Rembrandt van. See Rembrandt.
Ryne, John van..... 344
Rysbraeck, or Rysbrechts, Peter..... 345
Rysen, Warnard van..... 345
Ryther, Augustine..... 345
Ryx, Nicholas..... 345

Saal, T..... 346
Sabbatini, Andrea, called da Salerno..... 346
Sabbatini, Lorenzo, called Lorenzino da Bologna..... 347
Sacchi, Andrea..... 347
Sacchi, Carlo..... 348
Sadeler, John..... 348
Sadeler, Raphael..... 349
Sadeler, Egidius, or Giles..... 351
Saenradam, John..... 352
Sahler, C..... 353
Sailmaker, Isaac..... 353
Saint, André. See Renard.
Saint, Aubin. See Aubin.
Saint, Non. See Non.
Saint, Maurice de..... 354
Saiter, or Setter, Daniel..... 354
Salaert, Anthony..... 354
Salerno, Andrea da. See Sabbatini.
Salembeni, Arcangiolo..... 354
Salimbeni, Cavaliere Ventura..... 355
Salini, Cavaliere Tommaso..... 355
Salis, Carlo..... 355
Salm, Van..... 356
Salmeggia, Enea, called Il Talpino..... 356
Salmeron, Cristobal Garcia..... 356

Page

Salmincio, Andrea..... 356
Saltzburger, P..... 356
Salvater, Rosa. See Rosa.
Salvi, Giovanni Batista, called Il Sassoferato 356
Salviati, Giuseppe. See Porta.
Salviati, Francesco Rossi, called Il..... 357
Saly, James Francis..... 358
Samacchini, Orazio..... 358
Sandrart, Joachim de..... 358
Sandrart, Jacob de..... 359
Sandrart, John Jacob de..... 359
Sandrart, Susanna Maria de..... 360
Sandrart, Lawrence de..... 360
Sandrino, Tommaso..... 360
Sandys, Edwyn..... 360
Sanfelice, Ferdinando..... 360
Santa-Croce, Francesco Rizzo, da..... 360
Santa-Croce, Girolamo Rizzo, da..... 361
Santafede, Francesco..... 361
Santafede, Fabrizio..... 361
Santagostino, Giacomo Antonio..... 361
Santerre, John Baptist..... 361
Santi, or Santo, di Titi. See Titi.
Santi, Domenico..... 361
Santvoort, A..... 362
Sanuto, or Sanutus, Giulio..... 362
Sanzio, Raffaelle. See Raffaelle.
Sarabia, Josef..... 362
Saracino, Carlo, called Veneziano..... 362
Sarbot, ——..... 362
Sarrabat, John..... 362
Sarragon, John..... 363
Sarti, Ercole, called Il Muto, di Ficaroli..... 363
Sarto, Andrea Vanucchi, called del..... 363
Sartorius, ——. See Appendix.
Sarzana, ——. See Fiasella.
Sas, Christian..... 366
Sassoferrato, ——. See Salvi.
Savage, J..... 366
Savart, Peter..... 367
Sauberlich, Laurence..... 367
Savery, James..... 367
Savery, Roland..... 367
Savery, John..... 367
Savery, Solomon..... 368
Savoldo, Girolamo..... 368
Savona, Il Prete di. See Guidoboni.
Sauvé, John..... 368
Saxton, Christopher..... 368

Page

Scacciati, Andrea..... 369
Scacciati, Andrea..... 369
Scaichi, Gotefred..... 369
Scalberg, Peter..... 369
Scaligeri, Lucia..... 369
Scalvati, Antonio..... 369
Scaminossi, Raffaelle..... 369
Scanabecchi, ———. See Dalmasio.
Scannavini, Maurelio..... 370
Scaramuccia, Luigi, called Il Perugino..... 370
Scarsella, Sigismondo, called Mondino..... 370
Scarsella, Ippolito, called Lo Scarsellino..... 371
Schaerer, H. L..... 371
Schaeuflin, Hans, or John, the elder..... 371
Schaeuflin, Hans, or John, the younger..... 371
Schaffnaburgensis, Matthews 372
Schagen, Giles van..... 372
Schalken, Godfrey..... 372
Schapff, Jorg..... 373
Schedone, B. See Schidoni.
Scheindel, or Scheyndel, George Henry..... 374
Scheitz, Matthew..... 374
Schellenberg, John Rudolf..... 374
Schellenberger, ———..... 374
Schellincks, William 374
Schellincks, Daniel..... 375
Schenau, John Eleazar..... 375
Schenck, Peter..... 375
Schevenhuysen, Anthony..... 376
Schiavone, Andrea, called Medula..... 376
Schiavonetti, ———. See Appendix.
Schidoni, or Schedone, Bartolomeo..... 377
Schley, Jacob Vander..... 377
Schlicht, Abel..... 377
Schmidt, George Frederick..... 378
Schmutzer, Joseph and Andrew..... 379
Schmutzer, Jacob..... 379
Schmuz, J. Rudolf..... 379
Schnellbotz, Gabriel..... 380
Schnitzer, John..... 380
Schoen, Martin..... 380
Schoen, Bartholomew..... 381
Schoen, Erhard..... 381
Schoenfeld, or Schoonfeld, John Henry..... 381
Schoevarts, M..... 382
Schoonebeck, Adrian..... 382
Schoonjans, Anthony..... 382
Schoore, J. V..... 382
Schooter, Francis..... 382

Page

Schorel, or Schoreel, John..... 382
Schorer, John Frederick..... 383
Schorqueus, J. van..... 383
Schouman, Artus..... 383
Schroder, Hans, or John..... 383
Schubart, Peter..... 384
Schulze, John Gottefreid..... 384
Schumann, John George..... 384
Schuppen, Peter van, the elder..... 384
Schuppen, Peter van, the younger..... 385
Schurmans, Anna Maria..... 385
Schurtz, Cornelius Nicholas..... 386
Schut, Cornelius..... 386
Schutz, Christian George 387
Schuter, ———..... 387
Schuur, Theodore Vander..... 387
Schwabe, Lambert. See Suavius.
Schwarts, Christopher..... 378
Schwartz, ———..... 388
Schwartzenberg, Melchior..... 388
Schweickhardt, H. W..... 388
Schyndal, or Schendel, Bernard..... 388
Schynvoet, J..... 388
Sciarpelloni, ———. See Credi.
Scilla, or Silla, Agostino..... 388
Scolari, Giuseppe..... 389
Scoppa, Orazio..... 389
Scorza, Sinibaldo..... 389
Scotin, Gerard, the elder..... 389
Scotin, Gerard, the younger..... 389
Scotin, J. B..... 390
Scott, Samuel..... 390
Seamer, ———..... 390
Sebastiano, Fra. See Piornbo.
Secano, Geronimo..... 390
Seccante, Sebastiano..... 390
Sedelmayer, Jeremiah James..... 390
Segaers, ———..... 390
Segala, Giovanni..... 390
Segers, or Seghers, Gerard..... 390
Segers, or Seghers, Daniel..... 391
Segers, Hercules..... 392
Seis, P. P. A. Robert de..... 392
Selma, Fernando..... 392
Sementi, or Semenza, Giacomo..... 392
Semini, Antonio..... 393
Semini, Andrea..... 393
Semini, Ottavio..... 393
Sempelius, D. G..... 393

Page

Semolie, Il. See Franco.
Septimus, Hercules. See Setti.
Serafini, Serafino de..... 394
Serenari, Gaspero..... 394
Serricus, Soye, or Sytius, Philip..... 394
Sermoneta, Girolamo Siciolante, called da... 394
Serres, Dominic..... 394
Serwouter, Peter..... 395
Sessone, Francesco..... 365
Sesto, Cesare, sometimes called Cesare Milanese..... 395
Sestri, ———. See Travi.
Setti, Ercole, or Septimus Hercules 395
Sevin, Peter..... 395
Seupel, J. A... 395
Seuter, John Gottfreid..... 395
Seymour, James..... 396
Sezenius, Valentine..... 396
Shepherd, Robert..... 396
Sherlock, ———..... 396
Sherwin, William..... 396
Sherwin, John Keyse..... 397
Sibelius, ———..... 397
Sibmacher, John..... 397
Sichem, Christopher van..... 398
Sichem, Cornelius and Charles van..... 398
Siciolante, Girolamo. See Sermoneta.
Siegen, Lieut. Colonel van..... 398
Siena, Marco da. See Pino.
Siena, Matteo da..... 398
Signorelli, Luca..... 399
Sigrilli, B..... 399
Silvestre, Israel..... 399
Silvestre, Louis..... 400
Silvestre, Alexander..... 400
Silvestre, Nicholas Charles... 400
Silvestre, Susanna..... 400
Silvio, Giovanni..... 400
Silvius, Balthasar..... 401
— Simon, Peter..... 401
Simon, John..... 401
Simone, Maestro..... 402
Simoneau, Charles..... 402
Simoneau, Louis..... 402
Simoneau, Philip 403
Simonet, John..... 403
Simonini, Francesco..... 403
Simpson, William..... 403
Simpson, Joseph, the elder..... 403

Page

Simpson, Joseph, the younger..... 404
Singher, Hans, or John..... 404
Sirani, Giovanni Andrea..... 404
Sirani, Elisabetta..... 404
Sirceus, Philip..... 405
Siries, Violante Beatrice..... 405
Skillman, William..... 405
Slabbaert, ———..... 405
Slater, T..... 405
Slingelandt, Peter van..... 405
Slitezer, ———..... 406
Sluys, Jacob Vander..... 406
Smibert, John..... 406
Smith, John..... 406
Smith, Jacob..... 408
Smith, Gabriel..... 408
Smith, Thomas..... 408
Smith, William, George, and John..... 408
Smith, John Raphael 408
Smits, called Hartcamp..... 409
Smitz, Gaspar..... 409
Snayers, Peter..... 409
Snayers, or Snyers, Henry..... 410
Snellincks, John..... 410
Sneyders, or Snyders, Francis..... 410
Sobleo, ———. See Desubleo.
Sodoma, Il. See Razzi.
Soens, John..... 411
Soest, or Zoest, Gerard..... 411
Soggi, Niccolo... 412
Sogliani, Giovanni Antonio..... 412
Sojaro, ———. See Gatti.
Soitz, G. C..... 412
Solari, Andrea 412
Solario, Antonio, called Lo Zingaro..... 412
Soldi, Andrea..... 413
Sole, Antonio dal..... 413
Sole, Giovanni Giuseppe dal..... 413
Soleri, Giorgio..... 413
Solimene, Francesco, called L'Abate Ciccio 414
Solis, Virgil..... 414
Solis, Francisco de..... 414
Solomaoor, Luis de. See Sotomayor.
Soly, Arthur..... 415
Somer, or Sommeren, Matthias van..... 415
Somer, John van..... 415
Somer, Paul van..... 416
Sompel, or Sompelen, Peter van..... 416
Son, Joris van..... 416

Page

Son, John van..... 416
Son, A. de..... 417
Sophonisba, ———. See Angosciola.
Sorello, Miguel..... 417
Sornique, Dominick..... 417
Sorri, Pietro..... 417
Soubeyran, Peter..... 418
Soutman, Peter..... 418
Spada, Lionello..... 419
Spagnoletto, Josef Ribera, called Il..... 419
Spagnuolo, Giovanni, called Lo Spagna..... 420
Spalthof, N..... 420
Speechi, Alessandro..... 420
Spectle, or Speckin, Vitus Rodolphus..... 421
Sperling, Jerome..... 421
Spierre, Francis..... 421
Spierings, N..... 421
Spiers, Albert..... 422
Spilbeg, John..... 422
Spilberg, Adriana..... 422
Spilimbergo, Irene di..... 423
Spilman, Henry..... 423
Spilsbury, Inigo..... 423
Spinello, Aretino..... 424
Spinelli, Gasparri, or Parri..... 424
Spirinx, J..... 424
Spirinx, L..... 424
Spisano, Vincenzio, called Lo Spisanelli..... 424
Spofforth, Robert..... 424
Spolverini, Ilario..... 425
Spooner, Charles..... 425
Sprangher, Bartholomew..... 425
Spriett, J. Vander..... 426
Spruyt, Peter..... 426
Squarcione, Francesco..... 426
Staben, Henry..... 427
Staevaerts, or Stevers, Anthony Palamedes... 427
Staevaerts, or Stevers, Palamedes..... 427
Stalbent, Adrian..... 427
Stampart, Francis..... 427
Stanzione, Cavaliere Massimo..... 427
Staren, or Stern, Dirk van..... 428
Starnina, Gherardo..... 429
Starrenberg, John..... 429
Stee, P..... 429
Steen, John..... 429
Steen, Francis Vander..... 430
Steenwyck, Henry, the elder..... 430
Steenwyck, Henry, the younger..... 430

Page

Steenwyck, Nicholas..... 431
Stefaneschi, Giovanni Batista..... 431
Stefani, Tommaso de..... 431
Stefani, Benedetto..... 431
Stefanini, Giovanni..... 431
Stefano, called Il Fiorentino..... 431
Stefano, Tommaso..... 432
Stefanone, Maestro..... 432
Stefanoni, Pietro..... 432
Stefanoni, Giacomo Antonio..... 432
Steidner, D..... 432
Stella, James..... 432
Stella, Francis..... 433
Stella, Anthony Bousonnet..... 433
Stella, Claudine Bousonnet..... 433
Stella, Antoinette Bousonnet..... 434
Stelzer, Jacob..... 434
Stempsius, ———. See Sempelius.
Stent, Peter..... 434
Stern, Ignazio..... 434
Stettler, William..... 434
Stevens, John, or Stephanus..... 435
Stevens, Peter..... 435
Stevers, ———. See Staevarts.
Steudener, M. G..... 435
Stimmer, Tobias..... 435
Stimmer, John Christopher..... 435
Stoccade, Nicholas de Helt..... 436
Stock, Ignatius Vander..... 436
Stock, Andrew..... 436
Stock H..... 436
Stoer, Lawrence..... 436
Stolker, J..... 437
Stone, Henry..... 437
Stoop, Dirk, or Theodore..... 437
Stoop, Peter, sometimes called Roderigo..... 437
Stoopendaal, B..... 437
Storer, Christopher..... 438
Stork, Abraham..... 438
Stoss, Francis..... 438
Strada, Vespasiano..... 438
Strada, or Stradanus, John..... 439
Straeten, Henry Vander..... 439
Strange, Sir Robert..... 440
Streater, Robert..... 441
Streek, Jurian van..... 442
Streek, Henry van..... 442
Streten, ———. See Straeten.
Stringa, Francesco..... 442

Page

Stringa, Ferdinando..... 442
Strozzi, Bernardo, called Il Cappucino, and sometimes Il Prete Genoese..... 442
Strudel, Peter..... 442
Strutt, Joseph..... 443
Stubbs, George..... 443
Stuven, Ernest..... 443
Suardi, Bartolomeo, called Bramantino..... 443
Suavius, ———. See Suterman.
Subleyras, Peter..... 444
Subtermans, or Sustermans, Justus..... 444
Sueur, Eustachius le..... 444
Sueur, Peter le, called the elder..... 445
Sueur, Peter le, called the younger..... 445
Sueur, Vincent le..... 445
Sueur, Nicholas le..... 446
Suisse, Le..... 446
Suizer, John..... 446
Sulivan, Luke..... 446
Surchi, Giovanni Francesco, called Dielai... 446
Surrugue, Louis..... 447
Surrugue, Peter Louis..... 447
Suterman, Lambert, or Suavius..... 447
Suyderhoef, Jonas..... 448
Swanenburg, William van..... 449
Swanevelt, Herman..... 449
Swelinck, John..... 450
Swerts, or Sweerts, Michael..... 450
Swidde, William..... 450
Switzer, Christopher..... 451
Sybrecht, John..... 451
Syder, Daniel, called, Il Cavaliere Danielle. 451
Sylvestre, ———. See Silvestre.
Sympson, ———. See Simpson.
Sysang, ———..... 452
Syticus, ———. See Serricus.

Taccone, Innocenzio..... 452
Taffi, Andrea..... 452
Tagliasacchi, Giovanni Batista..... 452
Talami, Orazio..... 452
Talpino, ———. See Salmeggia.
Tamburini, Giovanni Maria..... 453
Tancredi, Filippo..... 453
Tanjé, Peter..... 453
Tanzi, Antonio..... 453
Tardieu, Nicholas Henry..... 453
Tardieu, Elizabeth Clara..... 454
Tardieu, James Nicholas..... 454

Page

Tardieu, Peter Francis..... 455
Tardieu, Peter Alexander..... 455
Taricco, Sebastiano..... 455
Taruffi, Emilio..... 456
Tasca, Cristoforo..... 456
Tasniere, J..... 456
Tassart, Peter Joseph..... 456
Tassi, Agostino..... 456
Tatorac, V..... 457
Tavarone, Lazarro..... 457
Tavella, Carlo Antonio, called Il Solfarola... 457
Taverner, Mr..... 457
Tavernier, Melchior..... 457
Taurini, R..... 458
Taylor, T..... 458
Temini, Giovanni..... 458
Tempel, Abraham Vanden..... 458
Tempesta, Peter. See Molyn.
Tempesta, Antonio..... 458
Tempesta, or Tempestino, Domenico..... 459
Teniers, David, the elder..... 459
Teniers, David, the younger..... 459
Teniers, Abraham..... 461
Teoscopoli, ———. See Greche.
Terasson, H..... 461
Terburg, Gerard..... 461
Terenzi, Terenzio da Urbino, called Il Rondolino..... 462
Termisano, Dezio..... 462
Tersan, ———. See Campion.
Terweston, Augustine..... 462
Terwesten, Elias..... 463
Terwesten, Matthew..... 463
Terzi, Francesco..... 463
Terzi, Cristoforo..... 464
Tesauro, Felippo, or Pippo..... 464
Tesauro, Bernardo..... 464
Tesauro, Raimo Epifanio..... 464
Testa, Pietro, called Il Lucchesino..... 464
Testa, Giovanni Cesare..... 465
Testana, Giovanni Batista..... 465
Testana, Gioseffo..... 466
Testelin, Louis..... 466
Teucher, John Christopher..... 466
Thacker, Robert..... 466
Theodore, A..... 466
Theodore, ———..... 466
Thiboust, Benoit..... 466
Thiele, John Alexander..... 467

Page

Thielen, or Cowenberg, John Philip van..... 467
Thielen, Maria Theresa, Anna Maria, and Frances Catherina van..... 467
Thiers, Baron de..... 467
Thim, Moses..... 468
Thoman, John..... 468
Thomas, James Ernest..... 468
Thomassin, Philip..... 468
Thomassin, Simon..... 469
Thomassin, Henry Simon..... 469
Thompson, R..... 470
Thomson, William..... 470
Thornhill, Sir James..... 470
Thourneyser, John James..... 471
Thufel, or Teufel, John..... 471
Thulden, or Tulden, Theodore van..... 471
Thys, Gysbrecht..... 472
Tiarini, Alessandro..... 472
Tibaldi, Pellegrino, called Pellegrino da Bologna..... 472
Tibaldi, Domenico Pellegrino..... 474
Tideman, Philip..... 474
Tiepolo, Giovanni Batista..... 474
Tiepolo, Giovanni Domenico..... 475
Tiepolo, Lorenzo..... 475
Tilburg, Egedius, or Giles van, the elder..... 475
Tilburg, Giles van, the younger..... 475
Till, John Charles van..... 475
Tillart, John Baptist..... 476
Tillemans, Simon Peter..... 476
Tillemans, Peter..... 476
Timoteo, da Urbino. See Vite.
Tinelli, Cavaliere Tiberio..... 476
Tingius, A. M..... 476
Tinti, Lorenzo..... 476
Tinti, Camillo..... 477
Tintoretto, Giacomo Robusti, called Il..... 477
Tintoretto, Marietta Robusti, called..... 479
Tintoretto, Domenico Robusti, called..... 479
Tischbein, John Henry, the elder..... 479
Tischbein, John Henry, the younger..... 479
Tischler, Anthony..... 480
Tisi, ———. See Garofalo.
Titi, Santi di..... 480
Titi, Tiberio..... 480
Titian, Tiziano Vecelli, da Cadore, called..... 480
Titiano, Girolamo Dante, called Il..... 484
Tito, Pompilio..... 485
Tivoli, Rosa da. See Roos.

Page

Tobini, J..... 485
Tocqué, John Louis..... 485
Tol, Van..... 485
Toledo, Juan de..... 485
Tolosano, ———. See Baron.
Tombe, N. la..... 485
Tomolius, Luca..... 486
Toms, W. H..... 486
Torbido, Francesco, called Il Moro..... 486
Torelli, Cesare..... 487
Tornioli, Niccolo..... 487
Torrentius, John..... 487
Tortebat, Francis..... 487
Tortorel, J..... 488
Toss, J..... 488
Tounier, Robert..... 488
Townley, Charles..... 488
Traballesi, Francesco..... 488
Traballesi, Giulio..... 488
Traini, Francesco..... 489
Tramazino, Franco..... 489
Trasi, Lodovico..... 489
Travi, Antonio..... 489
Tremolliere, Peter Charles..... 489
Trento, Antonio da..... 490
Trevigi, or Trevisi, Girolamo..... 490
Trevillian, William..... 490
Treu, Martin..... 490
Trevisani, Cavaliere Francesco..... 490
Trevisani, Angelo..... 491
Tringham, ———..... 491
Tristan, Luis..... 491
Triva, Antonio..... 492
Troger, Paul..... 492
Tronchon, ———..... 492
Troost, Cornelius..... 492
Troschel, Hans, or John..... 492
Troschel, P..... 492
Troschel, James..... 493
Trost, Andrew..... 493
Trost, C. See Trotti.
Trotti, Cavaliere Giovanni Batista, called Il Malosso..... 493
Trouvain, Anthony..... 493
Troy, Francis de..... 494
Troy, John Francis de..... 494
Troya, Felix..... 494
Troyen, Rombout van..... 494
Troyen, John van..... 495

Page

Truchi, ——— 495
Tscherningk, D..... 495
Tscherningk, John 495
Tucarri, Giovanni..... 495
Tulden, ———. See Thulden.
Tura, Cosimo, called Cosmo da Ferrara..... 495
Turchi, Alessandro, called L'Orbetto..... 496
Turk, the. See Liotard.
Tuscher, M..... 496
Tutiani, Bartolomeo..... 496
Tyroff, Martin..... 496
Tyson, Michael..... 496
Tyssens, Peter..... 497
Tyssens, Augustine..... 497
Tyssens, N..... 497

Vaart, John Vander..... 498
Vaccaro, Andrea..... 498
Vaccaro, Francesco..... 498
Vaccellini, ———. See Vascellini.
Vadder, Louis de..... 498
Vaga, Pierino del Vaga..... 499
Vajani, Anna Maria..... 500
Vajano, Orazio..... 500
Vaillant, Wallerant..... 500
Vaillant, Bernard..... 501
Vaillant, James..... 501
Vaillant, Andrew..... 501
Val, Du..... 501
Val, Du, Mark..... 501
Valdez, Don Juan de..... 502
Valdor, John..... 502
Valentin, Peter 502
Valeriano, Padre Giuseppe..... 502
Valesio, or Valegius, Giacomo..... 503
Valesio, or Valegius, Francesco..... 503
Valesio, Giovanni Luigi..... 503
Valet, or Vallet, William..... 503
Valk, Peter..... 504
Valk, or Valck, Gerard..... 504
Valkenburg, Theodore..... 504
Vallenburgh, ——— 505
Valpuesta, Pedro..... 505
Van Balen. See Balen.
Vanderburgh, Adrian..... 505
Van Diest. See Diest.
Vandyck, Sir Anthony..... 506
Vandyck, Philip 511
Vangelisti, Vincenzio..... 511

Page

Vanloo, James..... 512
Vanloo, John Baptist..... 512
Vanloo, Charles Andrew, called Carlo..... 513
Vanloo, Louis Michael..... 513
Vanmander, Charles..... 513
Vanni, Francesco Cavaliere..... 514
Vanni, Raffaelle..... 515
Vanni, Giovanni Batista..... 515
Vannini, Ottavio..... 515
Vannucchi, ———. See Sarto.
Vannucci, ———. See Perugino.
Vansomer, Paul..... 516
Vanuden, Lucas..... 516
Vanuden, James..... 517
Vanvitelli, or Vanvitel, Gaspar, called Dagli Occhiali..... 517
Varco, Alonso de..... 517
Vardy, John..... 517
Varela, Francisco..... 517
Vargas, Luis de..... 517
Varotari, Dario..... 518
Varotari, Alessandro, called Il Padouanino.. 518
Varotari, Chiara..... 518
Vasari, Giorgio..... 518
Vascellini, Gaetano 519
Vasconi, Filippo..... 520
Vasquez, Alonso 520
Vassallo, Antonio Maria..... 520
Vasseur, John Charles le..... 520
Vassilacchi, Antonio, called L'Aliense..... 520
Vaughan, Robert..... 521
Vaughan, William..... 521
Vauquer, ——— 522
Ubertini, Francesco, called Il Bachiacca..... 522
Uccello, Paolo Mazzocchi, called..... 522
Udine, Giovanni Nanni, called da..... 522
Udine, Martino da, called Pellegrino di san Daniello..... 523
Veau, John le..... 523
Vecchi, Giovanni de... 524
Vecchia, Pietro..... 524
Vecelli, Tiziano. See Titian.
Vecelli, Francesco 524
Vecelli, Orazio..... 524
Vecelli, Marco, called Marco di Tiziano..... 525
Vecelli, Tiziano, called Tizianello 525
Vecelli, Cesare..... 525
Vecq, James la..... 525
Veen, Martin van. See Hemskirk.

Page

Veen, Otho and Gilbert van. See Venius.
Veenhuysen, J. 526
Vegel, J. S. 526
Vela, Christoval. 526
Velasco, Don Antonio Palomino. 526
Velasquez, de Silva, Don Diego. 526
Velde, Esaias van de. 529
Velde, John van de. 530
Velde, William van de, the elder. 530
Velde, William van de, the younger. 531
Velde, Adrian van de. 532
Veldner, John. 533
Veli, Benedetto. 533
Venanzi, Francesco. 533
Venenti, Giulio Cesare. 534
Veneziano, Antonio. See Musis.
Veneziano, Sebastiano. See Piombo.
Veneziano, Carlo. See Saracino.
Veneziano, Antonio. 534
Veneziano, Domenico. 534
Venier, Nicholas. 535
Venius, or Van Veen, Otho. 535
Venius, or Van Veen, Gertrude. 536
Venius, or Van Veen, Gysbert, or Gilbert. 536
Venturini, Giovanni Francesco. 536
Venusti, Marcello. 537
Verat, Darius. 537
Verbeeck, or Verbeecq, Philip. 537
Verbruggen, Henry. 537
Verbruggen, Gaspar Peter. 537
Verchio, ———. See Civerchio.
Vercruys, ———. See Kruger.
Verdizotti, Giovanni Maria. 538
Verdoel, Adrian. 538
Verelst, Simon. 538
Verelst, Herman. 539
Verelst, Cornelius. 539
Verelst, Maria. 539
Verendael, N. 539
Vergazon, Henry. 540
Verhaechet, Tobias. 540
Verhelst, Egidius, or Giles. 540
Verheyden, Francis Peter. 540
Verhoek, Peter Cornelius. 541
Verhoek, Gysbert, or Gilbert. 541
Verkolie, John. 541
Verkolie, Nicholas. 542
Vermeulen, Cornelius. 542
Vermeyen, John Cornelius. 543

Page

Vermiglio, Giuseppe. 543
Vernet, Joseph. 543
Vernici, Giovanni Batista. 544
Verocchio, Andrea. 544
Verona, Maffeo da. 544
Veronese, Paolo. See Cagliari.
Veronese, Alessandro. See Turchi.
Verrio, Antonio. 545
Verschuring, Henry. 545
Verschuring, William. 546
Verstraelin, J. 546
Vertangen, Daniel. 546
Vertue, George. 547
Verveer, Ary Hubertsz. 549
Verwilt, Francis. 549
Veyth, ———. See Vyth.
Uggione, or Oggione, Marco. 550
Uhlick, ——— 550
Vianen, John van. 550
Viani, Giovanni. 550
Viani, Domenico. 551
Vicaro, Francesco. 551
Vicentino, Andrea. 551
Vicentino, Francesco Maffei. 551
Vicentino, Batista. 551
Vicentino, Niccolo. See Boldini.
Vicentino, Giovanni Niccolo, called Rossigliani. 551
Vico, or Vicus or Vighi, Enea. 552
Victor, or Fictoor, John. 552
Victoria, Vicente. 553
Vidal, Gerald. 553
Viehl, Peter. 553
Vien, Joseph Maria. 553
Vienot, Nicholas. 554
Vighi, ———. See Vico.
Vignali, Jacopo. 554
Vignon, Claude. 554
Vigri, Caterina. 554
Vila, Senen. 554
Vila, Lorenzo. 554
Viladomat, Don Antonio. 555
Villacis, Don Nicholas de. 555
Villafranca, Pedro. 555
Villain, G. R. 555
Villamena, Francesco. 555
Villavicenzio, Don Pedro Nunez. 556
Ville, A. de. 556
Vilsteren, van. 556

	Page
Vincent, Hubert	556
Vinci, Lionardo da	557
Vinckenbooms, David	560
Vinkeles, Renier	561
Vinne, Vincent Vander	561
Vinne, Lawrence Vander	561
Vinne, John Vander	561
Vinsac, Claude Dominick	561
Viola, Giovanni Batista	561
Vispre, ———	562
Visscher, Cornelius	562
Vissher, John	562
Visscher, Lambert	564
Visscher, Nicholas John	564
Vitalba, Giovanni	565
Vitali, Candido	565
Vitali, Gioseffo	565
Vite, Timoteo della, da Urbino	565
Vite, Pietro della	566
Vite, Giovanni della. See Miel.	
Vitus, Domenico	566
Vivares, Francis	566
Viveroni, F	567
Vivien, Joseph	567
Vivier, John du	567
Vlerick, Peter	567
Ulft, Jacob Vander	568
Vlieger, Simon de	568
Vliet, John George van	568
Vliet, Henry van	569
Ulivelli, Cosimo	569
Ulric, John	569
Ulrick, Henry	570
Umbach, Jonas	570
Voeiriot, ———. See Woeiriot.	
Voerst, Robert Vander	570
Voet, Alexander	570
Voet, Charles Boschart	571
Vogel, Bernard	571
Voghter, Henry	571
Voisard, Stephen Claude	571
Volant, ———	571
Voligny, ———	571
Vollevens, John	571
Volpato, Giovanni	572
Volterra, Daniele Ricciarelli, called di	572
Volterrano, Il. See Franceschini.	
Voorhout, John	573
Voort, M. Vander	574
Vorsterman, Lucas, the elder	574
Vorsterman, Lucas, the younger	576
Vos, Martin de	576
Vos, Peter de	577
Vos, William de	577
Vos, Paul de	577
Vos, Simon de	577
Vosterman, John	577
Vouet, Simon	578
Vouillemont, Sebastian	579
Voyez, Nicholas Joseph	579
Voys, Ary de	579
Urbino, Raffaelle Sanzio di. See Raffaelle.	
Urbino, Timoteo di. See Vite.	
Urbino, Luca di	580
Vries, John Fredeman de	580
Vries, Adrian de	580
Vroom, Henry Cornelius de	580
Vuibert, or Wibert, Remi	581
Uytenwael, Joachim	581
Vyth, or Veyth, John Martin	581
Waal, or Wael, John de	582
Waal, or Wael, Lucas de	582
Waal, or Wael, Cornelius de	582
Waal, or Wael, John Baptist	582
Waegman, Henry	582
Waesberge, Isaac	583
Wagner, Hans Erhard	583
Wagner, James	583
Wagner, Joseph	583
Wakkerdak, P. A	584
Walburg, ———	584
Walch, Jacob	584
Walch, George	584
Walch, S	584
Wale, Samuel	585
Walker, Robert	585
Walker, Anthony	585
Walker, William	585
Walraven, Isaac	586
Wandelaar, John	586
Warnir, John	586
Wassemberg, John Abel	586
Wasser, Anna	587
Wastman, C. A	587
Watelet, Claude Henry	587
Waterloo, Anthony	588
Watman, Henry,	588

Page

Watson, Thomas..... 588
Watson, James..... 589
Watteau, Anthony..... 590
Waumans, Conrade..... 591
Webber, John..... 591
Webbers, J..... 592
Weeling, Anselm..... 592
Weeninx, John Baptist..... 592
Weeninx, John..... 593
Weerdt, Adrian de..... 593
Weert, J. de..... 593
Weesop, ——..... 594
Weigel, John..... 594
Weigel, Christopher..... 594
Weirotter, Francis Edmund..... 594
Weisbrod, Charles..... 594
Weishun, Samuel..... 595
Weisse, Gotthelf William..... 595
Welbronner, Nicholas..... 595
Wenceslaus, of Olmutz..... 595
Weng, J. G..... 596
Wengh, ——..... 596
Werdler, ——..... 596
Werdmuller, Rudolf..... 596
Werenfels, Rudolf..... 596
Werf, Adrian Vander..... 596
Werf, Peter Vander..... 598
Werner, Joseph..... 598
Wesel, Telman van..... 598
Westerhout, Arnold van..... 599
Wet, P. F..... 599
Weyde, Roger Vander..... 599
Weydmans, N..... 599
Weyer, Nicholas..... 600
Weyer, Hans, or John..... 600
Weyer, Gabriel..... 600
Weyermans, James Campo..... 600
Weyners, Johanssen..... 600
Wheatley, Francis..... 600
White, Robert..... 601
White, George..... 601
White, Thomas..... 602
White, Charles..... 602
Wibert, ——. See Vuibert.
Wichman, J..... 602
Wickstead, Philip..... 603
Wideman, Elias..... 603
Widitz, ——..... 603
Wielant, or Willant..... 603

Page

Wienbrouck, M. V..... 603
Wierengen, Cornelius..... 603
Wierix, or Wierx, or Wierinx, John..... 603
Wierix, or Wierinx, Hieronimus, or Jerome. 604
Wierix, or Wierinx, Anthony..... 605
Wigmana, Gerard..... 606
Wilbor, Nicholas. See Welbronner.
Wilde, Francis de..... 606
Wilde, Maria de..... 606
Wildens, John..... 607
Willaerts, Adam..... 607
Willaerts, Abraham..... 607
Wille, John George..... 607
Wille, Peter Alexander..... 608
Willeborts, Thomas, sometimes called Bosschart..... 608
Willemans, Michael..... 609
Willems, Mark..... 609
Willengen, Peter Vander..... 609
Williams, Robert..... 609
Williams, William..... 610
Williams, John..... 610
Williamson, P..... 610
Wilson, Richard..... 610
Wilson, Benjamin..... 612
Wilson, W..... 612
Wilson, William..... 612
Wilt, Vander..... 612
Wingandorp, F..... 612
Winstanley, Henry..... 613
Winstanley, Hamlet..... 613
Winter, Giles de..... 613
Wirz, John..... 613
Wissing, William..... 613
Wit, Peter de, called Pietro Candido..... 614
Wit, Gaspar de..... 614
Wit, Emanuel de..... 614
Wit, Jacob de..... 614
Witdoeck, Hans, or John..... 615
Withoos, Matthew..... 615
Withoos, John..... 616
Withoos, Peter..... 616
Withoos, Francis..... 616
Wittig, Bartholomew..... 616
Woeriot, or Voeiriot, Peter..... 616
Wolfgang, George Andrew..... 617
Wolfgang, Andrew Matthew..... 617
Wolfgang, John George..... 617
Wolfgang, Gustavus Andrew..... 617

Page

Wolgemut, Michael 618
Wolters, Henrietta 619
Wood, John 619
Woodcock, Robert 620
Woolaston, J 620
Woollett, William 620
Wootton, John 621
Worlidge, Thomas 621
Worms, Anthony van 622
Worner, T. W 622
Worsdale, James 622
Wortman, Christian Albert 622
Wouters, Francis 622
Wouters, G 623
Wowermans, Philip 623
Wowermans, Peter 624
Wowermans, John 624
Wright, Richard 624
Wright, Joseph 624
Wright, Inigo 625
Wulfraet, Matthias 625
Wust, Charles Louis 625
Wyck, Thomas 625
Wyck, John 625
Wynants, John 625
Wytman, Matthew 625

Xavin, Paul 627
Ximenes, or Zimenes, Juan Fernandez. See Mudo.

Yanes, Hernando 627
Yanus, ——— 627
Yeates, Nicholas 627
Yepes, Thomas de 627
Yver, Peter 627
Yuso, Fray Matias Antonio Trala 627

Zaagmoolen, Martin 628
Zaal, J 628
Zabelli, or Zabaglio, Antonio 628
Zabello, Giovanni Francesco 628
Zacchetti, Bernardino 628
Zacchia, Paolo, Il Vecchio 628
Zaccolini, Padre Matteo 628
Zachtleven, Cornelius 629
Zachtleven, Herman 629
Zaech, Bernard 629
Zaganelli, ———. See Cotignola.

Page

Zagel, Matthias 630
Zagel, or Zaghel, Theodore 630
Zais, Giuseppe 630
Zamboni, Matteo 630
Zambrano, Juan Luis 630
Zamora, Juan de 631
Zampezzo, Giovanni Batista 631
Zampieri, ———. See Domenichino.
Zan, Bernard 631
Zanardi, Gentile 631
Zancarle, Poliphilos 631
Zanchi, Antonio 631
Zanetti, Count Antonio Maria 631
Zanetti, Antonio Maria, the younger 632
Zangrium, John Baptist 632
Zani, Giovanni Batista 632
Zanimberti, Filippo 632
Zanotti, Giovanni Pietro 632
Zarinnena, Francisco 633
Zarlatti, Gioseffo 633
Zatzinger, ———. See Zagel.
Ze, De 633
Zeeman, Remy, or Renier 633
Zeeman, Enoch 633
Zeghers, ———. See Seghers.
Zelotti, Batista 634
Zenci, Domenico 634
Zenobio, ———. See Carlevariis.
Zenone, Duce 634
Zetter, Paul de 634
Ziaruko, John 634
Zifrondi, Antonio 635
Zilotti, Domenico Bernardo 635
Zing, or Zingg, Adrian 635
Zing, ———. See Zagel.
Zinmerman, Michael 635
Zoboli, Jacopo 635
Zocchi, Giuseppe 636
Zocchi, or Zucchi, Gioseffo. See Zucchi.
Zoffany, ———. See Appendix.
Zola, Giuseppe 636
Zoppo, Marco 636
Zorg, Henry Martin Rokes, called 636
Zoroti, Domenico 636
Zoust, ———. See Soest.
Zuberlein, or Ziberlein, Jacob 637
Zuccaro, or Zucchero, Taddeo 637
Zuccaro, or Zucchero, Federigo 638
Zuccherelli, Francesco 639

	Page
Zucchi, Jacopo	640
Zucchi, Andrea	640
Zucchi, Francesco	640
Zucchi, Lorenzo	640
Zucco, Francesco	641
Zugni, Francesco	641
Zupelli, Giovanni Batista	641
Zurbaran, Francisco	641
Zustrus, Lambert	641
Zyl, Gerard Pietersz van	642
Zylvelt, Adam van	642

INDEX TO APPENDIX.

	Page
A. A., H. Vander	645
Abatini, Guido Ubaldo	645
Abiatis, P. M.	645
Abbot, John	645
Abents, Leonard	645
Aberry, J.	645
Abshoven, ———	645
Adam, P.	646
Adams, Charles	646
Adler, Philip	646
Adolffz, ———	646
Adorf, J. A. C.	646
Aels, ———	646
Aelts, Nicholas van	646
Aeneas, P.	647
Aggas, Ralph	647
Agnelli, Federigo	647
Albanasi, Angelo	647
Albano, Francesco	647
Alberelli, Giacomo	647
Albertus, H. C.	647
Albini, Alessandro	647
Albrecht, C.	647
Aldé, H. van	648
Aleni, Tommaso	648
Alfiano, Epifanio d'	648
Algarotti, Count Francesco	648
Allegri, Antonio, da Coreggio	648
Altomonte, Andrea	648
Ammon, Johann	648
Andrea, Alessandro	648
Andreae, T.	648
Anesi, Paolo	648
Angarano, Ottaviano	649
Angeli, Niccolo	649
Angelis, Peter	649
Angelus, Peter	649
Anglus, Benjamin	649
Angus, W.	649
Antonianus, Silvius	649
Apens, C.	650
Appelmans, G.	650
Apsch, Jerome Andrew	650
Araldi, Alessandro	650
Arca, Lionardi dell'	650
Arnoullet, Balthasar	650
Asschoonebeck, Adrian	650
Aubrier, ———	650
Aubry, Abraham	650
Aubry, Peter	650
Aubry, John Philip	651
Aveele, or Avelen, J. Vander	651
Aveen, Adrian	651
Avellino, Onofrio	651
Averbach, John Gottfried	651
Aviani, ———	651

Page

Autguers, C.... 651
Auvray, ———.... 651

Baccarini, Jacopo.... 652
Bacciarelli, ———.... 652
Bacon, Sir Nathaniel.... 652
Baener, John Alexander.... 652
Bajardo, Gio. Batista.... 652
Baille, Alexander.... 653
Bailleul, F.... 653
Bailly, J.... 653
Baily, J.... 653
Bakker, Baptist de.... 653
Baldini, Pietro Paolo.... 653
Baldini, Vittorio.... 653
Baldrey, J.... 653
Baldrighi, Giuseppe.... 653
Baltesys, F.... 654
Bannois, ———.... 654
Baptist, J.... 654
Baquoy, Maurice.... 654
Baquoy, John.... 654
Baquoy, Peter Charles.... 654
Barabé, ———.... 654
Baraudie, Le.... 654
Barbasan, Louis.... 654
Barbiani, Andrea.... 654
Barducci, V.... 655
Barker, Samuel.... 655
Baroni, Giuseppe.... 655
Barrett, Ranelagh.... 655
Barroducceo, A.... 655
Bartsh, or Bartasch, Godfrid.... 655
Bartolini, Gioseffo Maria.... 655
Basselli, Daniello.... 655
Baston, T.... 655
Bathon, ———.... 655
Batley, ———.... 656
Baudouin, S. R.... 656
Badoux, or Beaudoux, Robert de.... 656
Baugin, J.... 656
Bechon, J.... 656
Beduschi, Antonio.... 656
Beger, Laurentius.... 656
Beitler, Mathias.... 656
Belbrule, Thomas.... 656
Bell, William.... 656
Benard, J. F.... 657
Bernard, B.... 657

Page

Berrestyn, C. V.... 657
Berterham, or Bexterham, J.... 657
Bertolotti, Gio. Lorenzo.... 657
Bertram, ———.... 657
Bertram, Charles.... 657
Bertrand, P.... 657
Bettoli, Cajetanus.... 657
Beusekom, F. van.... 658
Beutler, James.... 658
Bexterham, ———. See Berterham.
Beylbrouck, M.... 658
Bianchi, Sebastiano.... 658
Bianchi, Paolo.... 658
Bianchi, Pietro.... 658
Biard, or Biart, Peter.... 658
Bichard, ———.... 659
Bievre, ——— de.... 659
Biltius, ———.... 659
Binet, ———.... 659
Binneman, Walter.... 659
Biord, Peter.... 659
Birck, Paul.... 659
Birckaert, or Birckart, Anthony.... 659
Birckenhult, Paul.... 659
Bizemont, André de.... 659
Blagrave, John.... 660
Blake, C. J.... 660
Blancus, or Bianchi, John Paul.... 660
Bleavit, ———.... 660
Bleyswick, F. van.... 660
Bloem, A.... 660
Blois, Abraham de.... 660
Blois, ——— de.... 660
Blondel, John Francis.... 660
Bloot, Peter.... 661
Bocklin, J. C.... 661
Bockman, G.... 661
Bodart, Peter.... 661
Boderecht, Mark.... 661
Boetto, Giovenal.... 661
Bojan, J. L.... 661
Bois, Elias du.... 662
Bois, Martin du.... 662
Bois, Peter du.... 662
Boissart, Robert.... 662
Boit, ———.... 662
Bol, Cornelius.... 662
Bollman, Jerome.... 662
Boncuore, Gio. Batista.... 662

	Page
Bonesi, Gio. Girolamo	662
Bonifaccio, or Bonifazio, Natalis	663
Bonis, ———. See Buoni.	
Bonito, Giuseppe	663
Bonncione, E.	663
Bonneau, Jacob	663
Bonnemer, Francis	663
Bononieusis, F.	663
Bonser, J.	663
Bordino, J. F.	663
Borgani, Francesco	663
Borgognone, Ambrogio	664
Bos, Balthasar	664
Bos, Marie Renard du	664
Bosc, J. du	664
Bosch, Elias	664
Boschi, Francesco	664
Boschini, Marco	664
Boselli, Felice	664
Bossu, ——— le	665
Botet, F.	665
Bouchard, Joseph	665
Boucher, John	665
Boud, R.	665
Bouilliard, John	665
Boulanger, Matthew	665
Bourdon, Peter	665
Bourgeois, Sir Francis	665
Bower, Edward	666
Boxberger, M.	667
Boyce, Samuel	667
Boyermans, Theodore	667
Braed, Nicholas	667
Brambini, Ambrogio	667
Brambilla, Gio. Batista	667
Brandt, R.	667
Bregeon, Angelica	667
Brekelencamp, ———	668
Brentel, Frederick	668
Breteuil, Comte de	668
Bretherton, James	668
Brillon, ———	668
Briot, Anthony	668
Brissart, P.	668
Broen, C. de	668
Brompton, Richard	669
Brooking, ———	669
Brosterhust, John	669
Brouck, M. V.	670
Brower, John	670
Brown, Robert	670
Browne, Joseph	670
Bruneau, Louis	670
Brunn, A. F	670
Brustoloni, Gio. Batista	670
Bryer, Henry	670
Bube, L.	671
Buckshorn, Joseph	671
Buffagnoti, Carlo	671
Bugey, ———	671
Buisen, or Buysen, A. van	671
Bumel, or Bimel, Michael	671
Buoni, or Bonis, Floriano	671
Burgh, H.	671
Burnford, ———	672
Busse, John	672
Buysen, ———. See Buisen.	
Bylert, or Bylart, John	672
Caccianigi, Francesco	672
Cagnoni, D.	672
Caisser, Henry de	672
Calderari, Gio. Maria	673
Call, John van	673
Cam, F. Vander	673
Campanella, Agostino	673
Campbell, J.	673
Campolo, Placido	673
Camu, Le	673
Cardonnel, Anthony de	673
Carot, ———	673
Carpentier, Adrian	674
Cartwright, William	674
Carwitham, J.	674
Casembrot, Abraham	674
Cassione, Gio. Francesco	674
Castiglione, Salvatore	674
Cause, H.	674
Cazes, Peter James	674
Cecchi, Gaetano	675
Cerceau, ——— du	675
Chardin, Simon	675
Charpentier, Francis Philip	675
Cherpignon, ———	675
Chisbout, ———	675
Choffard, Peter Philip	675
Chopy, ———	675
Chrieg, or Chreiger, Christopher	675

Page

Ciamberlano, Luca 676
Claret, William 676
Clasens, D 676
Claseri, Marco 676
Classicus, Victorius 676
Clerissau, C 676
Clevely, John 677
Cloche, G 677
Coccetti, Pietro Paolo 677
Cock, John Claus de 677
Coenradt, Lawers 677
Colbenschlag, or Clobenius, Stephen 677
Cole, John 677
Collet, Louis 677
Collet, John 677
Collins, John 678
Collins, James 678
Colombini, Cosimo 678
Colyn, Michael 678
Combes, Peter 678
Comin, Jovan 678
Constantini, Gio. Batista 678
Cool, Peter 678
Coppa, Stefano 678
Coppens, Augustine 679
Cordier, V 679
Cornish, ——— 679
Coronelli, P 679
Coster, Adam de 679
Coster, D 679
Cotta, Jacopo 679
Cottart, Peter 679
Courtois, Peter Francis 679
Couse, J 679
Coussin, H 680
Cozens, John 680
Cremoniensis, Antonio 680
Cremonini, Gio. Batista 680
Crespy, or Crespi, ——— 680
Croock, Hubert de 680
Culenback, or Culmback, Hans, or John 680
Cunyngham, Doctor William 680
Curti, Bernardino 681

Daigremont, M 681
Dall, Nicholas Thomas 681
Dallevia, A 681
Dambrun, ——— 681
Dame, Giles la 681

Page

Dance, Sir Nathaniel. See Holland.
Danckert, or Danckers, John 681
Dannoot, Peter 682
Dargenville, A. J. Dezalier 682
Dawe, Philip 682
Decker, J. de 682
Dehne, J. C 682
Denanto, Francesco 682
Dentone, Girolamo Curti, called Il 682
Deodate, ——— 682
Devis, Arthur 682
Dickson, J 683
Dietel, Christopher and F. A 683
Diricksen, D 683
Dixon, John 683
Doesburgh, J 683
Doetecum, ———. See Duetecum.
Donaldson, John 683
Donne, William 684
Donnet, S 684
Doort, P. van 684
Douet, ——— 684
Druefken, ——— 684
Duetecum, or Doetecum, John and Lucas 684
Duetecum, or Doetecum, Baptist 684
Dugy, ———. 684
Dupont, Gainsborough 684
Durant, J. L 684
Durello, Simon 685
Durr, John 685
Dyck, Daniel Vanden 685

Echardt, or Eccardt, John Giles 685
Ecksteyn, George David 685
Edeling, J 685
Ellis, William 685
Emmett, William 686
Eynhouedts, R 686

Faber, Peter 686
Falco, Agnolo 686
Falcone, Aniello 687
Falconet, Peter 687
Faller, John 687
Favennes, J. de 687
Fayram, ——— 687
Ferabosco, Martino 687
Ferté, M. de la 687
Filius, John 687

Page

Flamen, F. 687
Flatman, Thomas 688
Fleshier, B. 688
Fleur, Nicholas William de la 688
Florimus, John 688
Fo, ——— 688
Fontaine, E. 688
Fontana, Cesare 688
Fore, le 688
Forrester, J. 689
Four, N. du 689
Fournier, Isaye 689
Friquet, De Vaurose 689
Froyen, ——— 689
Fulcarus, or Furck, Sebastian 689

Gagliardi, Bartolomeo 689
Galestruzzi, Gio. Batista 690
Galimard, Claude 690
Gaspars, John Baptist 690
Gast, Michael, de 690
Geilekerck, Nicholas van 690
Gein, G. D. 690
Germain, ——— 691
Ghendt, Emanuel de 691
Giffart, Peter 691
Gifford, George 691
Gilardi, Pietro 691
Giles, or Gyles, Henry 692
Goeree, J. 692
Gool, John van 692
Graffico, Camillo 692
Granville, ——— 692
Grassi, Gio. Batista 692
Gresse, John Alexander 692
Guerin, C. 693
Guernier, René 693
Guillemart, ——— 693
Guttenbrunn, L. 693
Gyles, ———. See Giles.

Hall, John 693
Hancock, R. 694
Handeriot, Francis 694
Harweyn, James 694
Hayls, John 694
Head, Guy 694
Heckell, van 695
Hefele, ——— 695

Page

Hemmessen, John van 695
Henshaw, W. 695
Heylen, Gonzales van 695
Highmore, ——— 695
Hockner, John Gaspar 695
Hoffman, Francis 695
Holl, Elias 696
Holland, J. 696
Holland, Sir Nathaniel Dance 696
Hooft, Nicholas 696
Hoppner, John 696
Horst, Nicholas Vander 697
Houssard, ——— 698
Humphrey, William 698
Humphry, Ozias 698
Hyle, Francis 699

Jacobsz, C. Philip 699
Jefferies, James 699
Ireland, Samuel 700

Kettle, Tilly 700
Killegrew, Anne 700
Kock, M. 700
Koning, James 700
Kruger, Andrew Louis 700

Langley, T. 701
Laub, J. 701
Legat, F. 701
Leipoldt, J. 701
Letellier, C. F. 701
Lockley, David 701
Lorme, A. de 701
Loutherbourg, Philip James de 701
Loyer, ——— 702

Macourt, C. 703
Maillet, Joseph 703
Mainero, Gio. Batista 703
Mallery, Philip de 703
Mandyn, John 703
Manini, Gaetano 703
Manwairing, ——— 703
Marchi, Giuseppe 703
Marghucci, Giacomo 704
Mariani, Gio. Maria 704
Marot, Francis 704
Marrebeck, J. 704

Page

Martinet, ——— 704
Mascall, Edward 704
Mason, James 704
Maubert, James 704
Maurer, J 705
Mazot, ——— 705
Meer, N. Vander 705
Meheux, James 705
Melar, Adrian 705
Michaelis, J. W 705
Mignot, Daniel 705
Mitchell, J 705
Moligny, C. D 705
Montagu, ——— 705
Moreau, Edmé 705
Moreau, P 706
Morel, Francis 706
More, John Gaspar 706
Morier, David 706
Moser, George Michael 706
Mosnier, John 706
Mutel, ——— 706
Muys, R 706

Nachtglas, ——— 707
Nagtegel, Arnold 707
Nain, Le 707
Newton, Fras. Milner 707
Nolli, Gio. Batista 707
Nyts, J 707

Ochtervelt, ——— 707
Orsi, Benedetto 708
Os, J. van 708
Ottini, Pasquale 708

Pacot, ——— 708
Paladini, Arcangela 708
Paling, Isaac 709
Parigi, Giulio 709
Parker, John 709
Parry, William 709
Pars, William 710
Penny, Edward 710
Pescia, Mariano da 710
Pether, Abraham 711
Picquet, J 711
Pierce, Edward 711
Pieters, John 711

Page

Pillement, John 711
Piper, Francis le 712
Plin, J 712
Plonich, Vedastus du 712
Plott, John 712
Plumier, ——— 712
Ponchel, C. du 713
Pothove, H 713
Priwitzer, John 713
Pugh, Herbert 713
Pye, John 713

Raffaelli, Francesco 713
Rama, Camillo 713
Rathbone, John 713
Read, Catherine 714
Read, Richard 714
Regne, ——— 714
Rem, Matthew 714
Reysschoot, F. van 714
Ritus, Michael 714
Robertson, George 714
Robinson, ——— 714
Rodtermondt, ——— 715
Roper, ——— 715
Rose, Susan Penelope 715
Ryder, Thomas 715

Sailliar, Louis 715
Saltarello, Luca 715
Salway, N 716
Sambin, Hugues 716
Sanby, Paul 716
Sartorius, J. C 717
Schiavonetti, Luigi 717
Schiavonetti, Niccolo 717
Schollenberg, H. J 718
Schoor, N. van 718
Schooten, George van 718
Scorodoomoff, Gabriel 718
Schubler, A. G. J 718
Schweizer, John 718
Secchiari, Giulio 718
Senex, John 718
Sequenot, L 719
Setlezky, Balthazar Sigismund 719
Shaw, James 719
Sluyter, P 719
Soius, Philip 719

	Page
Sotomayor, Luis de	719
Spencer, Jarvis	719
Speranza, Gio. Batista	719
Spezzini, Francesco	720
Spicer, Henry	720
Spicer, ———	720
Stevens, John	720
Sturt, John	720
Sunman, ———	720
Taraval, G.	721
Terry, George	721
Texier, G. Le	721
Thelott, Jacob Gotlieb	721
Tilliard, F.	721
Tilson, Henry	721
Tomkins, William	721
Tresham, Henry	722
Triere, P.	722
Turco, Cesare	722
Valker, Warner van	722
Valleé, or Valée, Simon	723
Vallory, the Chevalier de	723
Vast, Vander	723
Verboom, ———	723
Via, Alessandro della	723
Vou, J. de	724
Vyl, J. den	472
Uytembroeck, Moses	724
Wachsmuth, Jerome	724
Walmsley, John	724
Watson, Caroline	724
Wilton, ———	725
Wolfaerts, Artus	725
Wyngaerde, Francis	725
Zago, Santo	725
Zentner, J. L.	726
Zoffany, Johan	726
Zwoll, J. Aucker de	726

SYNCHRONOUS TABLE OF THE PRINCIPAL MASTERS OF THE ITALIAN SCHOOLS OF PAINTING, FROM THE THIRTEENTH TO THE EIGHTEENTH CENTURY, inclusive.

DATE.	PADUAN SCHOOL.	BOLOGNESE SCHOOL.	FERRARESE SCHOOL.	UMBRIAN SCHOOL.	ROMAN SCHOOL.	TUSCAN SCHOOL.	SIENESE SCHOOL.	VENETIAN SCHOOL.	LOMBARD SCHOOL.	GENOESE SCHOOL.	NEAPOLITAN SCHOOL.	DATE.
1200.												1200.
		Guido da Bologna.		Oderigi da Gubbio.		Luca Santo. Giunta Pisano. Bonaventura Berlinghieri.	Guido da Siena.					
1300.												1300.
	[Giotto.]	Franco da Bologna. Vitale da Bologna.			Pietro Cavalini.	Cimabue. Margaritone d'Arezzo. Gaddo Gaddi. GIOTTO. Puccio Capanna. [Ambrogio Lorenzetti.] [Pietro Lorenzetti.]	Ugolino da Siena. Duccio di Buoninsegna. Simone (Memmi) di Martino. Ambrogio Lorenzetti. Pietro Lorenzetti.	Maestro Paolo.			Tommaso de' Stefani. Filippo Tesauro. [Giotto.] Maestro Simone.	
1350.												1350.
	Guariento. [Jacopo D'Avanzi.] Aldighieri da Zevio.	Simone da Bologna. Jacopo D'Avanzi.		Gritto da Fabriano.		Buffalmacco. Taddeo Gaddi. Angelo Gaddi. Giottino. Francesco da Volterra. Andrea di Cione, called L'Orcagna. Pietro di Puccio d'Orvieto. Niccola di Pietro. Jacopo di Casentino.	Lippo Memmi. Berna da Siena. Andrea di Vanni.	Tommaso da Modena (Mutina). Lorenzo Veneziano. Niccolo Semitecolo. Andrea da Murano. Antonio Veneziano.	Barnaba da Modena. Tommaso da Modena.			
1400.												1400.
		Lippo Dalmasio. Michele di Matteo Lambertini.	Gdasso Galassi.	Ottaviano Martis. Lorenzo di San Severino. Gentile da Fabriano.	Gentile da Fabriano.	Spinello Aretino. Don Silvestro. Don Lorenzo. Lorenzo di Bicci. Masolino da Panicale, TOMMASO GUIDI, called MASACCIO. Parri Spinelli. Paolo Uccello.	Bartolo di Fredi. Taddeo Bartoli. Domenico Bartoli.	Jacobello del Fiore. Fra Antonio da Negroponte.			Colantonio del Fiore.	
1450.												1450.
	Francesco Squarcione. Ansuino da Forli. Melozzo da Forli. Gregorio Schiavone.	Marco Zoppo. Guido Aspertini. Melozzo da Forli.		Niccolo Alunno. Andrea di Assisi, called L'Ingegno. Fra Carnovale. Fiorenzo di Lorenzo. Benedetto Bonfigli. Piero della Francesca. Melozzo da Forli. Marco Palmezzano. Giovanni Santi.	Piero della Francesca.	Giuliano Pesello. Francesco Pesellino. Dello Fiorentino. FRA GIOVANNI DA FIESOLE. Fra Filippo Lippi. Domenico Veneziano. Andrea del Castagno. BENOZZO GOZZOLI. Alessio Baldovinetti. Domenico Ghirlandajo. Antonio Pollajuolo. Andrea Verrocchio. Bastiano Mainardi.	Matteo di Giovanni da Siena.	Antonio Vivarini. Vittore Pisanello. Giacomo Bellini. Luigi Vivarini. Carlo Crivelli. Antonello da Messina. Bartolomeo Vivarini. Zambono. Giovanni Mansueti.	 Vincenzio Foppa. Giovanni Donato Montorfano.	Giusto di Alemagna.	Antonio Solario, called Lo Zingaro. Pietro del Donzello. Silvestro de' Buoni, called Maestro Buono. Simone Papa, Il Vecchio. Antonello da Messina. Bernardo Tesauro. Raimo Tesauro.	1500.
1500.												
	ANDREA MANTEGNA. Bernardo Parentino. Francesco Bonsignori. Francesco Mantegna. Carlo del Mantegna. Domenico Campagnola. Damiano Mazza. Girolamo da Trevigi.	FR. RAIBOLINI, called FRANCIA. Timoteo Vite. Girolamo Marchesi da Cotignola. Bartolomeo Ramenghi, called Bagnacavallo. Innocenzio da Imola.	Lorenzo Costa. Domenico Panetti. Gio. Battista Benvenuto, called L'Ortolano. Ludovico Mazzolini. Ercole Grandi, called Ercole da Ferrara.	Tiberio di Assisi. PIETRO PERUGINO. Bernardino Pinturicchio. FRANCIA. RAPHAEL. Lo Spagna. Giannicolo da Perugia. Sinibaldo da Perugia. Timoteo Vite. Eusebio di San Giorgio. Domenico di Paris Alfani.	[Pietro Perugino.] RAPHAEL, or RAFFAELLO SANTI DA URBINO. GIULIO ROMANO. Gian Francesco Penni. Pellegrino Munari. Vincenzo da San Gimignano. Morto da Feltro. Andrea Sabbatini da Salerno. Polidoro da Caravaggio. Maturino. Perino del Vaga. Raffaellino del Colle. Bartolomeo Ramenghi, called Bagnacavallo. [Fra Sebastiano del Piombo.]	Sandro Botticelli. Filippino Lippi. Cosimo Rosselli. Piero di Cosimo. LEONARDO DA VINCI. LUCA SIGNORELLI. FRA BARTOLOMEO DI SAN MARCO. Raffaellino del Garbo. Mariotto Albertinelli. Marcantonio Franciabigio. Lorenzo di Credi. Domenico Puligo. Guglielmo da Marcillat. Il Rosso. Fra Paolo da Pistoja. ANDREA DEL SARTO. Francesco Granacci. Gio. Antonio Sogliani. Domenico Beccafumi.	Baldassare Peruzzi. Jacopo Pacchiarotto. Giannantonio Razzi. Domenico Beccafumi.	Rocco Marconi. Gentile Bellini. GIOVANNI BELLINI. Giambattista Cima da Conegliano. Vittore Carpaccio. Lazzaro Sebastiani. GIORGIO BARBARELLI, called GIORGIONE. Marco Basaiti. Piermaria Pennachi. Jacopo Palma, Il Vecchio. Vincenzio Catena. Liberale da Verona. Francesco Torbido, called Il Moro. Andrea Previtali. Francesco Morone. Gio. Antonio Licinio, called Pordenone. Domenico Campagnola. Pellegrino da San Daniello. Girolamo da Trevigi. Fra Sebastiano del Piombo. Girolamo da Santacroce. Girolamo Romanino.	Boccaccio Boccaccino. Francesco Bianchi. LEONARDO DA VINCI. Andrea Salai. Andrea Solari. Cesare da Sesto. Macrino d'Alba. Marco D'Oggione. Bernardino Luini. Bartolomeo Suardi, called Bramantino. Ambrogio Borgognone. ANTONIO ALLEGRI, called CORREGGIO. Gir. Fr. Maria Mazzuoli, called Parmigiano. [Giulio Romano.] Lorenzo Leonbruno. Francesco Maria Rondani. Giorgio Gandini. Camillo Boccaccino. Gaudenzio Ferrari. Polidoro da Caravaggio.	Agostino Calvi. Carlo del Mantegna. [Perino Del Vaga.]	Girolamo Alibrandi. Cola dell' Amatrice. Andrea Sabbatini da Salerno.	1550.
1550.												
	Stefano dell' Arzere. Dario Varotari.	Amico Aspertini. Francesco Primaticcio. Niccolo Abati. Orazio Samacchini. Luca Longhi. Francesco Minzocchi. Lorenzo Sabbatini. Prospero Fontana. Bartolomeo Passarotti. Pellegrino Tibaldi. Cesare Baglione. Tommaso Laureti.	Benvenuto Tisio, called Garofolo. Dosso Dossi. Girolamo da Carpi. Bartolomeo Faccini. Gio Francesco Surchi, called Dielai Guseppe Mazzuoli, called Il Bastaruolo.	Orazio Alfani. Alone Doni.	Jacopone Bertucci da Faenza. [Il Garofolo.] Giovanni da Udine. Taddeo Zucchero. [Girolamo Muziano.] Giulio Clovio. Girolamo Siciolante da Sermoneta. Livio Agresti. [Carlo Saraceno.] Scipione Pulzone.	MICHELANGELO BUONARROTI. Jacopo da Pontormo. Cristofano Gherardi. Ridolfo del Ghirlandajo. Dan. Ricciarelli da Volterra. Giuliano Bugiardini. Battista Franco. Francesco Rossi del Salviati. Francesco Ubertini. Angelo Bronzino. Giuseppe Porta. Giorgio Vasari. Marcello Venusti. Tommaso Manzuoli. Neri di Bicci. Jacopo Zucchi. Jacopino del Conte. Battista Naldini.	Michelangelo Anselmi. Bartolomeo Neroni, called Riccio Sanese. Marco da Pino.	Girolamo dai Libri. Calisto da Lodi. Lorenzo Lotto. Bonifazio Veneziano. Antonio Badile. Alessandro Bonvicino, called Il Moretto da Brescia. Battista d'Angelo del Moro. Paris Bordone. TIZIANO VECELLIO, called TITIAN. Giambattista Moroni. Lattanzio Gambara. Domenico Ricci, called Brusasorci. PAOLO CALIARI, called PAOLO VERONESE. Benedetto Caliari. Gio. Antonio Fasolo. Giovanni Battista Maganza. Pomponio Amalteo. Andrea Schiavone. Carlo Saraceno. Girolamo Muziano. Jacopo da Ponte, called Bassano. JAC. ROBUSTI, called TINTORETTO. Marietta Tintoretta. Battista Zelotti.	Francesco Melzi. Bernardo Gatti, called Il Soiaro. Benedetto Pagni. Giulio Campi. Bernardino Campi. Bernardino Lanini. Fermo Guisoni. Lelio Orsi da Novellara. Ercole Procaccini. Aurelio Luini. Giovanni Paolo Lomazzo. Ambrogio Figino.	 Luca Cambiaso. Gio. Battista Castello, called Il Bergamasco.	Gio. Antonio d'Amato, Il Vecchio. Simone Papa, Il Giovane. Matteo da Lecce. Francesco Imparato. Gio. Filippo Criscuolo. Gio. Bernardo Lama. Gio. Antonio d'Amato, Il Giovane.	1600.
1600.												
	Pietro Damini. Ales. Varotari, Il Padovanino. Chiara Varotari.	LODOVICO CARRACCI. AGOSTINO CARRACCI. ANNIBALE CARRACCI. Pietro Faccini. Lionello Spada. Bartolomeo Cesi. Baldasare Aloisi, called Galanino. Girolamo Dentone. Lucio Massari. DOM. ZAMPIERI, called DOMENICHINO. GUIDO RENI. Francesco Gessi. Giovanni Lanfranco. Simone Cantarini. Sisto Badalocchio.	Domenico Mona. Bastiano Filippi. Ippolito Scarsella, called Scarsellino. Camillo Ricci. Carlo Bonone. Alfonso Rivarola, called Il Chenda.	Giulio Cesare Angeli. Stefano Amadei.	MICHELANGELO DA CARAVAGGIO. Cesare Nebbia. Federigo Zucchero. Federigo Barocci. Bartolomeo Manfredi. Domenico Feti. Cristoforo Roncalli, dalle Pomarance. Ottavio Leoni. Giuseppe Cesari D'Arpino. Antonio Tempesta. Agostino Tassi. Andrea Camassei. Antonio Barbalunga.	Santi di Tito. Poccetti. Gregorio Pagani. Bartolomeo Carduccio. Alessandro Allori. Cristofano Allori. Ludovico Cardi da Cigoli. Andrea Comodi. Stefano Ligozzi. Domenico da Passignano. Matteo Rosselli. Jacopo Chimenti da Empoli. Orazio Gentileschi. Artemisia Gentileschi. Francesco Furini. Pietro Testa.	Ventura Salimbeni. Pietro Sorri. Alessandro Casolani. Francesco Vanni. Francesco Rustici. Antiveduto Grammatica. Rutilio Manetti. Michelangelo Vanni.	Paolo Farinato. Giovanni Contarini. Felice Riccio, called Brusasorci. Marco Vecellio. Leandro da Ponte, called Bassano. Pietro Malombra. Antonio Vasilacchi. Marcantonio Bassetti. Gio. Paolo Cavagna. Jacopo Palma, Il Giovane. Enea Salmeggia, called Talpino. Santo Peranda. Odoardo Fialetti. Alessandro Maganza. Tiberio Tinelli. Alessandro Turchi, called L'Orbetto. Alessandro Varotari.	Gio. Battista Trotti. Guglielmo Caccia, called Moncalvo. Cesare Arbasia. Paolo Camillo Landriani. Cesare Aretusi. Pierfrancesco Morazzone. Camillo Procaccini. Giulio Cesare Procaccini. Gio. Battista Crespi. Daniele Crespi. Lodovico Lana. Gervasio Gatti. Bernardo Cervi.	Lazzaro Calvi. Cesare Corte. Sophonisba Anguisciola. Giovanni Carloni. Gio. Battista Paggi. Bernardo Castello. Valerio Castello. Lazzaro Tavarone. Andrea Ansaldo. Luciano Borzone. Bernardo Strozzi, called Il Prete Genovese.	[Michelangelo da Caravaggio.] Fabrizio Santafede. Giambattista Caracciolo. Belisario Corenzio. Annella di Rosa, Beltrano.	1650.
1650.												
	Pietro Liberi.	Lorenzo Garbieri. Il Mastelletta. Francesco Albani. Jacopo Cavedone. Gio. Fr. Barbieri, called Guercino. Gio. Andrea Sirani. Elisabetta Sirani. Alessandro Tiarini. Guido Cagnacci. Domenico Maria Canuti. Gio. Francesco Grimaldi. Agostino Mitelli. Michelangelo Colonna. Pietro Francesco Mola. Lorenzo Pasinelli.	Giuseppe Caletti. Cosanzo Cattanio. Giovanni Bonatti.		Guidobaldo Abatini. Andrea Sacchi. Michelangelo Cerquozzi. Gio. Francesco Romanelli. Gaspar Poussin. Mario Nuzzi. Claude Gellée, called Claude Lorrain. Ciro Ferri. Gio. Battista Salvi, called Sassoferrato. Giacinto Brandi.	Pietro Berettini da Cortona. Francesco Romanelli. Salvi Castellucci. Baldassare Franceschini, called Il Volterrano. Carlo Dolci. Vincenzio Dandini. Giacinto Gimignani. Lodovico Gimignani.	Raphael Vanni.	Girolamo Forabosco. Carlo Ridolfi. Francesco Maffei. Pietro Vecchia. Pietro Liberi. Giulio Carpioni. Pietro Bellotto	Luigi Miradori. Carlo Francesco Nuvolone. Giuseppe Nuvolone.	Gio. Maria Mariani. Gio. Battista Carloni. Domenico Fiasella. Gio. Benedetto Castiglione.	GIUSEPPE RIBERA, called SPAGNOLETTO. Massimo Stanzioni. Francesco Fracanzano. Aniello Falcone. SALVATOR ROSA. Pietro Novelli, called Monrealese. Domenico Gargiuoli. Andrea Vaccaro. Gio. Battista Beinaschi. Mattia Preti, called Il Calabrese.	1700.
1700.												
	Antonio Zanchi.	Benedetto Gennari. Carlo Cignani. Luigi Quaini. Gio. Gioseffo dal Sole. Marcantonio Franceschini. Francesco Galli da Bibiena. Ferdinando Galli da Bibiena. Giuseppe Maria Crespi.	Guiseppe Avanzi. Giacomo Parolini.		Lodovico Garzi. Giovanni Odazzi. Carlo Maratta. Giuseppe Chiari. Giuseppe Ghezzi. Francesco Trevisani. Antonio Amorosi.	Lazzaro Baldi. Pietro Dandini. Antonio Domenico Gabbiani. Alessandro Gherardini. Benedetto Luti. Giuseppe Melani. Gio. Domenico Ferretti.	Giuseppe Nasini.	Andrea Celesti. Sebastiano Bombelli. Gregorio Lazzarini. Sebastiano Ricci. Antonio Balestra.	Stefano Legnani. Giuseppe Natali.	Domenico Piola. Gregorio de' Ferrari. Gio. Raffaello Badaracco. Francesco Costa. Domenico Parodi. Antonio Tavella, called Il Solfarolo. Alessandro Magnasco.	Luca Giordano. Antonio Verrio. Paolo de Matteis. Francesco Solimena. Onofrio Avellino	1750.
1750.												
		Mauro Antonio Tesi. Vittorio Bigarri.			Placido Costanzi. Sebastiano Conca. Agostino Masucci. Paolo Pannini. Pompeo Batoni. Francesco Appiani. Antonio Cavalucci.	Francesco Zuccherelli.		Gio. Battista Piazzetta. Pietro Rotari. Gio. Battista Tiepolo. Giacopo Amigoni. Rosalba Carriera. Antonio Canal, called Canaletto. Bernardo Bellotto, called Canaletto. Giambettino Cignaroli. Francesco Guardi.		Giovanni Battista Chiappe. Claudio Francesco Beaumont. Carlo Giuseppe Ratti.	Sebastiano Conca. Corrado Giaquinto.	1800.
1800.												

CHRONOLOGICAL INDEX

OF

Painters and Engravers.

Born.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
1198	Margaritone	Arezzo .	Some Greek Painters .	History	1275	77
1213	Andrea Taffi	Florence .	Apollonius, a Greek .	Revived the art of Mosaic	1294	81
1230	Tommaso de Stefani . .	Naples .	Studied the remains of Grecian art . . .	History	1310	80
1239	Gaddo Gaddi	Florence .	Andrea Taffi . . .	History and Mosaic	1312	73
1240	Giovanni Cimabue . . .	Florence .	Giunta Pisano . . .	History	1300	60
1257	Ambrogio Lorenzetti . .	Siena . .	Incorrectly called a disciple of Giotto . .	History	1340	83
1260	Filippo, or Pippo Tesauro	Naples .	Tommaso de Stefani .	History	1320	60
1262	Buonamico Buffalmacco .	Florence .	Andrea Taffi . . .	History	1340	78
1270	Jacopo Cassentino . . .	Florence .	Gaddo Gaddi . . .	History	1356	86
1276	Giotto, or Ambrogiotto .	Vespignano	Giovanni Cimabue .	History and Mosaic	1336	60
1279	Pietro Cavallini	Rome . .	Giotto	History	1344	65
1285	Simone Memmi	Florence .	Giotto	History	1345	60
1295	Lippo Memmi	Florence .	Simone Memmi . .	History	1360	
1300	Maestro Simone	Naples .	Filippo Tesauro . .	History	1346	46
	Taddeo Gaddi	Florence .	Gaddo Gaddi . . .	History	1352	
1301	Stefano, called Il Fiorentino	Florence .	Giotto	History, improved Perspective . . .	1350	49
1308	Aretino Spinelli	Arezzo .	Jacopo Cassentino .	History	1400	92
1310	Antonio Veneziano . . .	Florence .	Taddeo Gaddi . . .	History	1384	74
1320	Genarro di Cola	Naples .	Maestro Simone . .	History	1370	50
1324	Angiolo Gaddi	Florence .	Taddeo Gaddi . .	History	1387	63
	Tommaso Stefano, called Giottino	Florence .	Stefano, Il Fiorentino	History	1356	32
1325	Maestro Stefanone . . .	Naples .	Genarro di Cola . .	History, in oil before Eyck.	1390	65
1329	Andrea Orcagna . . .	Florence .	Bernardo Orcagna .	History	1389	60
1330	Bernardo Daddi	Arezzo .	Aretino Spinelli . .	History	1380	50
1349	Paolo Mazzocchi, Uccello	Florence .	Antonio Veneziano .	Perspective, Birds, Animals . . .	1432	83
1354	Colantonio del Fiore . .	Naples .	Francesco Simone . .	History	1444	90
	Gherardo Starnina . . .	Florence .	Antonio Veneziano .	History	1403	49
1356	Gasparri, or Parri Spinelli	Arezzo .	Aretino Spinelli . .	History	1425	69
1370	Jacopo Avanzi	Bologna .	Franco da Bologna .	History		

Born.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
1370	Hubert and John van Eyck	Maeseyk .	Their father . . .	History. The invention of oil-painting has been by some attributed to John van Eyck . . .	1441	71
1376	Lippo Scannabecchi, Dalmasio	Bologna .	Vitale da Bologna .	History		
1378	Masolino da Panicale . .	Panicale .	Gherardo Starnina .	History	1415	37
1380	Galasso Galassi	Ferrara .	. . . . .	History		
1382	Antonio Solario, Lo Zingaro	Abruzzo .	Lippo Scannabecchi .	History	1455	73
1387	Fra. Gio. da Fiesole . .	Fiesole .	Imitated the style of Giottino	History, Miniature .	1445	58
1390	Roger of Bruges . . .	Bruges .	John van Eyck . .	History		
1392	Gentile da Fabriano . .		Giovanni da Fiesolo .	History	1472	80
1394	Francesco Squarcione . .	Padua .	Studied the antique .	History . . . , .	1474	80
1398	Pietro della Francesca . .	S. Sepolcro	An obscure artist . .	History	1484	86
1400	Larenzo Bicci	Florence .	Gasparri Spinelli . .	History	1460	60
	Bennezzo Gozzoli . . .	Florence .	FraGiovanni da Fiesole	History	1478	78
	Fra Filippo Lippo . . .	Florence .	Masaccio	History	1469	69
	Francesco Traini . . .	Florence .	Andrea Orcagna . .	History		
1401	Masaccio	Valdarno .	Masolino da Pancale	History	1443	42
1404	Pesello Pesello	Florence .	Andrea Castagno . .	History and Animals	1481	77
1405	Jacopo Bellini	Venice .	Gentile da Fabriano .	History	1470	65
	Hugo Vander Goes . . .	Bruges .	John van Eyck . .	History		
1406	Cosimo Tura	Ferarra .	Galasso Galassi . .	History	1469	63
1407	Vincenzio Foppa . . .	Brescia .	. . . . .	History	1492	85
1409	Andrea del Castagno . .	Castagno .	Masaccio	History	1480	71
1410	Dirk van Haerlem . . .	Haerlem .	. . . . .	History	1470	60
1415	Pompeo Landulfo . . .	Naple s	Gio. Bernardo Lama	History	1590	75
1416	Cosimo Rosselli	Florence .	. . . . .	History	1484	68
1420	Domenico Veneziano . .	Venice .	Antonio da Messina .	History	1476	56
	Martin Schoen	Culmbach	. . . . .	Painted and engraved History . . .	1486	66
1421	Gentile Bellini	Venice .	Jacopo Bellini . . .	History and Portraits	1501	80
1422	Giovanni Bellini . . .	Venice .	Jacopo Bellini . . .	History	1512	90
1424	Israel van Mecheln . . .	Mecheln .	. . . . .	History, and various subjects		
1425	Alesio Baldovinetti . . .	Florence .	. . . . .	History and Portraits	1499	74
1426	Antonello da Messina . .	Messina .	Masaccio, and John van Eyck . . .	History and Portraits		
	Francesco Pesello . . .	Florence .	Pesello Pesello . .	History	1457	31
	Antonio Pollajuolo . . .	Florence .	Lorenzo Ghiberti .	History	1498	72
1428	Pietro Pollajuolo . . .	Florence .	Andrea Castagna . .	History	1498	70
1430	Buono de Buoni	Naples .	Colantonio del Fiore .	History		
	Simone Papa, il Vecchio .	Naples .	Antonio Solario . .	History	1488	58
1431	Andrea Mantegna . . .	Padua . .	Francesco Squarcione	Painted and engraved History	1505	74
1432	Albert Glockenton . . .	Nuremberg	. . . . .	Engraved History .		
	Andrea Verocchio . . .	Florence .	Francesco Squarcione	History	1488	56
1434	Michael Wolgemut . . .	Nuremberg	. . . . .	Painted and engraved History	1519	85
1436	Baccio Baldini	Florence .	. . . . .	Engraved History .	1515	79
1437	Sandro Botticelli . . .	Florence .	Filippo Lippi . . .	History	1515	78
1439	Luca Signorelli	Cortona .	Pietro della Francesca	History	1521	82
1440	Bernardo Tesauro . . .	Naples .	Silvestro Buono . .	History		
1444	Albert Ouwater	Haerlem .	. . . . .	History	1515	71
1445	Lionardo da Vinci . . .	Near Florence . .	Andrea Verocchio .	History and Portraits	1519	74

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
1446	Pietro Perugino . . .	Citta della Pieve .	Benedetto Bonfigli .	History	1524	78
	Antonio del Rincon . .	Guadalaxara . .	. . . . .	History and Portraits	1500	54
1447	Francesco Bianchi . . .	Modena .	. . . . .	History	1510	63
1449	Dom^co Corradi, called Il Ghirlandajo	Florence .	Alesio Baldovinetti .	History	1493	44
1450	Niccolo Alunno	Foligno .	. . . . .	History		
	Carlo Crivelli	Venice .	Jacobello Flore . .	History		
	John Hemmelinck . . .	Damme . .	. . . . .	History		
	Donato Lazzari, called Bramante	Castel Durante .	Bartolomeo Corradini	History	1514	64
	Quintin Matsys	Antwerp .	. . . . .	History	1529	79
	Francesco Raibolini, called Francesco Francia . .	Bologna .	Marco Zoppo . . .	History	1522	
	Liberale da Verona . . .	Verona .	Jacopo Bellini . . .	History and Miniature	1536	85
1451	Lorenzo Credi	Florence .	Andrea Verocchio .	History	1530	78
1452	Girolamo Mocetto, or Mocetus	Verona .	Giovanni Bellini . .	Painted and engraved History		
1454	Francesco Monsignori . .	Verona .	Andrea Mantegna . .	History	1519	65
	Bernardino Pinturiccio .	Perugia .	Pietro Perugino . .	Hist. and Perspective	1513	
	Guido Aspertino . . .	Bologna .	Ercole di Ferrara . .	History		
1460	Boccaccio Boccaccino . .	Cremona .	Pietro Perugino . .	History	1518	58
	Fra Gio. Maria di Brescia	Brescia .	. . . . .	Painted and engraved History		
	Benedetto Coda	Ferrara .	Giovanni Bellini . .	History	1520	60
	Maso Finiguerra . . .	Florence .	. . . . .	The earliest Italian Engraver . . .		
	Gerard of Haerlem . .	Haerlem .	Albert van Ouwater .	History	1488	28
	Filippino Lippi	Florence .	Sandro Boticelli . .	History	1505	45
	Niccoletto da Modena .	Modena .	. . . . .	Painted Perspective and engraved . .		
	Girolamo Monsignori . .	Verona .	. . . . .	History	1520	60
	Domenico Panetti . . .	Ferrara .	Benvenuto Garofalo .	History	1530	70
	Robetta ——	Florence .	. . . . .	Engraved bible subjects		
	Niccolo Rondinello . .	Ravenna .	Giovanni Bellini . .	History	1520	60
1468	Cornelius Engelbrechtsen .	Leyden .	Imitated the works of van Eyck	History	1533	65
	Morto da Feltro . . .	Florence .	. . . . .	Grotesque ornaments	1513	45
1469	Baccio della Porta, called FraBartolomeo di S. Marco	Florence .	Cosimo Roselli . . .	History	1517	48
	Girolamo Alibrandi . .	Messina .	Giovanni Bellini . .	History	1524	54
1470	Andrea Luigi d'Assisi . .	Assisi . .	Pietro Perugino . .	History		
	Jerome Bos, or Bosche .	Bois-le-Duc	. . . . .	Painted and engraved historical and grotesque subjects .		
	Giovanni Francesco Carotto	Verona .	Liberale Veronese and A. Mantegna . .	History	1546	76
	John de Mabuse . . .	Maubeuge	. . . . .	History and Portraits	1532	62
	Timoteo della Vite . . .	Urbino .	Francesco Francia .	History	1524	54
1471	Albert Durer	Nuremburg	Michael Wolgemut .	Painted and engraved historical and other subjects . . .	1528	57
1472	Amico Aspertino . . .	Bologna .	Franesco Francia . .	History		

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
1472	Lucas Cranach	Cranach .	Imitated the style of A. Durer	Painted and engraved Hist. and Portraits	1553	81
	Adone Doni	Assisi . .	Pietro Perugino . .	History and Portraits		
	Melozzo da Forli . . .	Forli . .	Pietro della Francesca	Hist. and Perspective		
1474	Michele Angelo Buonaroti	Arezzo .	Domenico Ghirlandajo	History	1563	89
	Hans Burgkmair . . .	Augsbourg	Albert Durer . . .	Painted and engraved historical and other subjects . . .		
	Girolamo da Libri . . .	Verona .	His father	History	1555	81
	Francesco Moroni . . .	Verona .	Domenico Moroni .	History	1529	55
	Niccolo Soggi	Florence .	Pietro Perugino . .	History	1554	80
1475	Mariotto Albertinelli . .	Florence .	Fra Bartolomeo di S. Marco	History	1520	45
	Gio. Antonio d'Amato . .	Naples .	Silvestro Buono . .	History	1555	80
	Girolamo Marchesi, called da Cotignola	Cotignola	Francesco Francia .	History	1550	75
	Guglielmo da Marsiglia .	Marseilles	. . . . .	History on glass and in fresco . . .	1537	62
	Francesco da Ponte, elder	Bassano .	Giovanni Bellini . .	History	1530	55
	Domenico Puligo . . .	Florence .	Domenico Corradi .	History	1527	52
1476	Raffaelino del Garbo . .	Florence .	Filippino Lippi . .	History	1534	58
	Girolamo Genga . . .	Urbino .	Luca Signorelli . .	History	1551	75
1477	Giorgio Barbarelli, called Giorgione	Castelfranco . .	Giovanni Bellini . .	History and Portraits	1511	34
	Francesco Granacci . .	Florence .	Domenico Ghirlandajo	History	1544	67
	Tiziano Vecelli, called Titian	Cadore .	Giovanni Bellini . .	History, Portraits, and Landscapes .	1576	99
1479	Gio. Antonio Razzi, called Il Sodoma	Vercelli .	Giacomo dalle Fonte .	History	1554	75
1480	Antonio Badile	Verona .	. . . . .	History	1560	80
	Henry de Bles	Bovines .	. . . . .	Hist. and Landscapes	1550	70
	Antonio Capolongo . . .	Naples .	Gio. Bernardo della Lama	History		
	Bernardino Luini . . .	Luino . .	Lionardo da Vinci .	History		
	Joachim Patenier . . .	Dinant .	. . . . .	Landscapes and Huntings		
	Martino da Udine . .	San Daniello . .	Giovanni Bellini . .	History	1545	65
	Marco Uggione, or Oggione	Oggione .	Lionardo da Vinci .	History	1530	50
	Roger Vander Weyde . .	Brussels .	. . . . .	History	1529	49
1481	Giuliano Bugiardini . .	Florence .	M. Angelo Buonaroti	History and Portraits	1556	75
	Benvenuto Tisio, called Garofalo	Ferrara .	Boccaccio Boccaccino	History	1559	78
	Lodovico Mazzolini . .	Ferrara .	Lorenzo Costa . . .	History	1530	49
	Baldassare Peruzzi . . .	Accajano .	. . . . .	History, Perspective, Views, &c. . .	1536	55
1482	Richard Aerts	Wyck .	John Moestaert . .	History	1577	95
1483	Raffaelle Sanzio di Urbino	Urbino .	Pietro Perugino . .	History and Portraits	1520	37
1484	Domenico Beccafumi . .	Siena . .	Gio. Antonio Vercelli	Painted and engraved History, &c. . .	1549	65
	Michael Dossier	Paris . .	. . . . .	Engraved History and Portraits . . .		
	Gaudenzio Ferrari . . .	Valdugia .	S. Scotto, and Bern° Luini	History	1550	66

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
1484	Gio Antonio Licinio, called Il Pordenone	Pordenone	Giorgione	History and Portraits	1540	56
1485	Christopher Amberger .	Nuremberg	Hans Holbein . . .	History and Portraits	1550	65
	Ridolfo Corradi, called Ghirlandajo	Florence .	Fra Bartolomeo di S. Marco	History	1560	75
	Pellegrino Munari, called da Modena	Modena .	Raffaelle di Urbino .	History	1523	38
	Fra Sebastiano del Piombo	Venice .	Gio. Bellini and Giorgione	History and Portraits	1547	62
	Andrea Sabbatini, called da Salerno	Salerno .	Raffaelle di Urbino .	History	1550	65
	Antonio Semini	Genoa .	Lodovico Brea . . .	History		
1486	Bartolomeo Ramenghi, called da Bagnacavallo . .	Bagnacavallo .	Francesco Francia, Raffaelle	History	1542	56
	Ugo da Carpi	Rome . .	. . . . .	Painted History, and engraved on wood		
1487	Marc Antonio Raimondi .	Bologna .	Francesco Francia .	Engraved History and Portraits . . .		
	Hans Schaeuflein . . .	Nuremberg	Albert Durer . . .	Painted History, and engraved on wood		
1488	Albert Altdorfer . . .	Altdorff .	Albert Durer . . .	Painted History, and engraved both on wood and copper		
	Gio. Francesco Penni, called Il Fattore	Florence .	Raffaelle di Urbino .	History	1528	40
	Andrea Vanucchi, called del Sarto	Florence .	Pietro di Cosimo . .	History and Portraits	1530	42
1490	John Walter van Assen .	In Holland	. . . . .	Engraved History on wood		
	Hans Baldung	Gemund .	. . . . .	Painted History, and engraved on wood		
	Gio. Batista Benvenuto, called L'Ortolano . .	Ferrara .	Bartolomeo Ramenghi	History	1525	35
	Dosso Dossi	Ferrara .	Lorenzo Costa . . .	History and Portraits	1560	70
	Vincenzio di S. Gimignani	S. Gimignani .	Raffaelle di Urbino .	History	1530	40
	Lorenzo Lotto	Bergamo .	Andrea Previtali, and Gio. Bellini . . .	History	1560	70
	Maturino	Florence .	Raffaelle di Urbino .	History	1527	37
	Agostino de Musis, called Agostino Veneziano . :	Venice .	MarcAntonio Raimondi	Engr. various subjects	1540	50
	Bernard van Orley . . .	Brussels .	At Rome, under Raffaelle	History and Huntings	1560	70
	Francesco Primaticcio .	Bologna .	Giulio Romano . .	History	1570	80
1491	Michele Angelo Anselmi .	Siena . .	Gio. Antonio Vercelli	History	1554	63
	Bonifacio, called Veneziano	Venice .	Palma Vecchio . . .	History	1553	62
	Ercole Grandi	Ferrara .	Lorenzo Costa . . .	History	1531	40
1492	Gio. Antonio Lappoli . .	Arezzo .	Jacopo Carucci . .	History	1552	60
	Giulio Romano	Rome . .	Raffaelle di Urbino .	History	1546	54
1493	Pietro Ligario	Naples .	Giulio Romano . .	History	1573	80
	Jacopo Carucci, called da Pontormo	Pontormo	Lionardo da Vinci and Mariotto Albertinelli	History	1556	63
1494	AntonioAllegri, da Coreggio	Coreggio .	Franco Bianchi and Giovanni Murani .	History and Portraits	1534	40

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
1494	Lucas van Leyden . . .	Leyden .	Cornelius Engelbrechtsen	Painted and engraved History, Portraits, Landscapes, &c.	1533	39
	Domenico Riccio, called Brusasorci	Verona .	Niccolo Giolfino . .	History	1567	73
	Giovanni Nanni, called Da Udine	Udine . .	Giorgione and Raffaelle	Grotesque ornaments	1564	70
1495	Polidoro da Caravaggio .	Caravaggio	Raffaelle	History	1543	48
	Gio. Batista Cima, called Il Conegliano	Conegliano	Giovanni Bellini . .	History		
	Gio. Filippo Criscuolo .	Gaeta . .	Andrea da Salerno and Pietro Perugino .	History	1584	89
	Pietro Negrone	In Calabria	Gio. Antonio d'Amato	History	1565	70
	John Schorel, or Schooreel	Near Alkmaer .	James Cornelisz . .	History and Portraits	1562	67
1496	Bartel Beham	Nuremberg	Marc Antonio Raimondi	Painted and engraved Hist. Portraits, &c.	1540	44
	Marco da Ravenna . . .	Ravenna .	Marc Antonio Raimondi	Engraved historical subjects . . .	1551	55
	Il Rosso, or Maitre Roux .	Florence .	. . . . .	History	1541	45
1497	Baccio Bandinelli . . .	Florence .	. . . . .	History	1559	62
	Michael Coxcie	Mechlin .	Bernard van Orley .	History	1592	95
	Blas de Prado	Toledo .	Alonso Berrugete . .	History and Portraits	1557	60
1498	Giulio Bonasoni . . .	Bologna .	Lorenzo Sabbatini .	Painted and engraved Hist. and Portraits		
	Arnold Claessoon . . .	Leyden .	Corn. Engelbrechtsen	History	1564	66
	Giulio Giorgio Clovio .	In Croatia	Giulio Romano . .	History in Miniature	1578	80
	Jerome Cock	Antwerp .	. . . . .	Painted and engraved Hist. and Portraits	1578	80
	Batista Franco	Venice .	. . . . .	Painted and engraved History	1561	63
	Martin van Hemskerk .	Hemskerk	John Schoorel . . .	History	1573	76
	Hans Holbein	Augsbourg	His father	History and Portraits	1554	56
1499	John von Calcar, or Kalcker	Kalcker .	Titian	History and Portraits	1546	47
	John Mostaert	Haerlem .	Jacob van Haerlem .	History and Portraits	1555	56
1500	Niccolo Beatrici	Thionville	Agostino de Musis .	Engraved History and Portraits . .		
	Hans Sebald Beham . .	Nuremberg	Bartel Beham . . .	Engr. various subjects	1550	50
	Gio. Maria Calderari . .	Pordenone	Gio. Antonio Licinio .	History	1564	64
	Giulo Campi	Cremona .	Giulio Romano . .	History	1572	72
	Joas van Cleef, or Cleeve .	Antwerp .	William van Cleef .	History	1536	36
	Gio. Batista Ghisi, called Mantuano	Mantua .	Giulio Romano . .	Painted and engraved historical and other subjects . . .		
	Benedetto Montagna . .	Vicenza .	. . . . .	Painted and engraved History and Landscapes		
	Luca Penni	Florence .	Raffaelle and Pierino del Vago	Painted and engraved History . . .		
	Gregory Pentz, or Peins .	Nuremberg	Albert Durer . . .	Painted and engraved Hist. and Portraits		
	Gio. Batisto Castelli, called Il Bergamasco . . .	Gandino .	Aurelio Busso . . .	History	1570	70
	Vincenzio Catena . . .	Venice .	Giorgione	History and Portraits		

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
1500	Francis Crabeth . . .	Mechlin .	. . . . .	History	1548	48
	Cristoforo Gherardi, called Doceno	Borgo S. Sepolcro .	Raffaellino del Colle .	History	1552	52
	Peter Koeck, or Coeck .	Alost . .	Bernard van Orley .	History, and engraved on wood . . .	1550	50
	Lambert Lombard . . .	Liege . .	Andrea del Sarto . .	History	1560	60
	Gio. Batista Ponchino, called Il Bozzato	Castelfranco . .	Titian	History	1560	60
	Cesare Sesto, called Cesare Milanese	Milan . .	Lionardo da Vinci .	History	1524	
	Francesco Torbido, called Il Moro	Verona .	Giorgione and Liberale da Verona . . .	History and Portraits	1581	81
	Pierino del Vaga . . .	Florence .	Ridolfo Ghirlandajo .	History	1547	47
	John Cornelius Vermeyen	Beverwyck	. . . . .	History	1559	59
	Mathias Zagel	In Germany	. . . . .	Engraved historical and other subjects		
1501	Lazzaro Calvi	Genoa .	Pierino del Vaga . .	History	1606	105
	Girolamo da Carpi . . .	Ferrara .	Benvenuto Garofalo .	History and Portraits	1556	55
	Luca Monverde	Udine . .	Pellegrino di San Daniello	History	1522	21
1502	Henry Aldegrever . . .	Zoust . .	Albert Durer . . .	Painted and engraved Hist. Portraits, &c.	1562	60
1503	Pedro Campanna . . .	Brussels .	. . . . .	History	1570	67
	Francesco Mazzuoli, called Il Parmigiano	Parma .	Studied the works of Raffaelle	Painted and engraved historical and other subjects . . .	1540	37
1504	James, or Jacob Binck .	Cologne .	Albert Durer, and Marc Antonio	Engraved Portraits and historical subjects, &c. . . .	1560	56
	Girolamo Romanino . .	Brescia .	. . . . .	History	1566	62
	Girolamo Siciolante, called da Sermoneta	Sermoneta	Pierino del Vaga . .	History	1550	46
	Pomponeo Amalteo . . .	S. Vito .	Pordenone	History	1576	71
1505	Giuseppe Calimberg . .	In Germany	Studied at Venice . .	History	1570	65
	Francesco Maria Rondani	Parma .	Antonio da Coreggio .	History	1548	43
1506	Domenico del Barbiere .	Florence .	Il Rosso	Painted and engraved History		
	Hans Brosamer	Fulda . .	. . . . .	Engraved History and Portraits . .		
	Augustine Hirschfogel .	Nuremberg	His father	Painted in Enamel, and engraved various subjects . .		
	Innocenzio Francucci, called da Imola	Imola . .	Francesco Francia and Mariotto Albertinelli	History	1562	56
	Henry Lautensack . . .	Nuremberg	Paulus Lautensach .	Engraved historical and other subjects		
	Simone Papa, Il Giovine .	Naples .	Giovanni Antonio d'Amato	History	1569	63
1508	Gio. Batista Averara . .	Bergamo .	Studied the works of Titian	History	1548	40

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
1508	Marco Cardisco, called Il Calabrese	In Calabria	Polidoro da Caravaggio	History		
	Giovanni Lama	Naples	Gio. Antonio d'Amato	History	1579	71
	Antonio da Trento	Trento	Parmigiano	Engraved History on wood in chiar-oscuro		
	Girolamo da Trevigi	Trevigi	Studied at Rome	History	1544	36
	Gio. Batista Maganza	Vicenza	Titian	History and Portraits	1589	80
1509	El Divino Morales	Badajos	Pedro Campanno	Subjects of Sacred History	1586	77
1510	Peter Breughel, the elder	Breughel	Peter Koeck	Landscapes and Drolleries	1570	60
	Cornelius Bus	Bois-le-Duc	Studied the style of M. da Ravenna	Engraved historical subjects		
	Giovanni Cariani	Bergamo		History		
	Henry van Cleef	Antwerp	Studied in Italy	Painted and engraved Landscapes		
	Jacopino dal Conte	Florence	Andrea del Sarto	History and Portraits	1598	88
	John Duvet, or Danet	Langres		Engraved historical subjects		
	Jacob Grimmer	Antwerp	Matthew Cock	Landscapes and Ruins		
	Deodato Guinaccia	Messina	Polidoro da Caravaggio	History		
	David Hopfer	Nuremberg		Engraved History, Portraits, &c.		
	Jacopo Palma, Il Vecchio	Serinalta	Studied the works of Giorgione and Titian	History		
	Jacopo Panicciati	Ferrara	Dosso Dossi	History	1540	30
	Giacomo da Ponte, called Il Bassano	Bassano	Bonifaccio Veneziano	History, Portraits, and Rural Subjects	1592	82
	Peter Porbus	Gouda		History	1583	73
	Francesco Rossi, called Il Salviati	Florence	And. del Sarto and Baccio Bandinelli	History	1563	53
	Andrea Semini	Genoa	Pierino del Vaga	History and Portraits	1578	68
1511	Camillo Boccaccino	Cremona	Boccaccio Boccaccino	History	1546	35
	Agnolo Bronzino	Florence	Jacopo Carucci, da Pontormo	History and Portraits	1580	69
	Lelio Orsi, called Lelioda Novellara	Reggio	Studied the works of Coreggio	History	1587	76
1512	Niccolo dell Abati	Modena	Antonio Begarelli	History	1572	61
	Solomon Bernard, called Little Bernard	Lyons		Engraved biblical subjects on wood	1580	68
	Gio. Giacomo Caraglio, or Caralius	Verona	Marc Antonio Raimondi	History and Gems		
	Prospero Fontana	Bologna	Innocenzio Francucci	History and Portraits	1597	85
	Gio. Batista d'Angeli, Moro	Verona	Francesco Torbido	Painted and engraved Hist. and Landsc.		
	Giacomo Robusti, called Il Tintoretto	Venice	Titian	History and Portraits	1594	82
	Giorgio Vasari	Arezzo	M. Angelo Buonaroti, and Andrea del Sarto	History	1576	64
	Enea Vico, or Vicus	Parma	Marc Antonio Raimondi	Engraved various subjects on copper and wood	1576	64

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
1513	Paris Bordone	Trevigi .	Titian	History and Portraits	1588	75
	Francesco Minzocchi . .	Forli . .	Girolamo Genga . .	History		
1514	Alessandro Bonvicino, called Il Moretto	Brescia .	Titian	History and Portraits	1564	50
	Virgil Solis	Nuremberg	. . . . .	Engraved various subjects on wood and on copper . . .	1570	56
				History and Portraits	1590	75
1515	Alonso Sanchez Coello .	In Portugal	Antonio Moro . . .	History	1565	50
	Polidoro Veneziano . .	Venice .	Titian	History	1604	89
	Ottavio Semini	Genoa .	Pierino del Vaga . .	History	1576	61
	Marcello Venusti . . .	Mantua .	Pierino del Vaga . .			
1516	Niccolo Circignani, called Dalle Pomarance . .	Pomarance	. . . . .	History	1588	72
	Lucas Krug, or Krugen .	In Germany	. . . . .	Painted and engraved History, &c. . .	1588	72
				History	1558	40
1518	Bartolomeo Genga . . .	Urbino .	Girolamo Genga . .	History, and Interiors of Kitchens . .	1573	54
1519	Peter Aertsen	Amsterdam	Alaert Claessen . .	History and Portraits	1576	57
	Sir Anthony More . . .	Utrecht .	John Schorel . . .	History	1570	50
1520	Gaspar Becerra	Baiza . .	M. Angelo Buonaroti			
	James Bossius	In Flanders	School of Marc Antonio Raimondi	Engr. Hist. and Port.		
	Adrian Collaert	Antwerp .	. . . . .	Engr. various subjects		
	Antonio Fantuzzi, or Fontuzzi	Viterbo .	Primaticcio	Engraved History .		
	Francis Floris	Antwerp .	Lambert Lombard .	History	1570	50
	Hubert Goltz, or Goltzius	Venloo .	Lambert Lombard .	Painted Hist. and engraved Medals, &c.	1583	63
				History and Portraits	1568	48
	William Kay, or Key . .	Breda . .	Lambert Lombard .	Engraved Hist. &c.	1560	48
	Stephen Laulne, or Stephanus	Orleans .	. . . . .	History		
	Giulio Licinio, da Pordenone	Pordenone	Gio. Antonio Licinio .	History	1599	79
	Pedro de Villegas, Marmoleja	Seville . .	. . . . .	History	1587	67
	Marco da Pino	Siena . .	Daniello da Volterra .	History		
	Ercole Procaccini . . .	Bologna .	. . . . .	History		
	Bernard de Ricke . . .	Courtray .	. . . . .	Perspective Views .	1576	56
	Cristoforo Rosa	Brescia .	. . . . .	History and Portraits	1604	84
	Martin de Vos	Antwerp .	Francis Floris . . .	History	1600	80
	Francesco Terzi . . .	Bergamo .	Gio. Batista Morani .			
1522	Pomponeo Allegri . . .	Coreggio .	Coreggio, and F. Maria Rondani	History	1600	78
				History	1592	70
	Bernardino Campi . . .	Cremona .	Ippolito Costa . . .	Painted and engraved History	1606	84
	Paolo Farinato	Verona .	Niccolo Golfino . .	History	1583	61
	Fray Nicolas Fator . .	Valencia .	. . . . .	History	1578	56
	Bernardino Lanini . . .	Vercelli .	Gaudenzio Ferrari .	Painted and engraved History	1582	60
	Andrea Schiavone . . .	Sebenico .	Titian	History	1579	56
1523	Juan Bautista Juanes . .	Valencia .	. . . . .	Engraved History .		
1524	Gio. Batista Fontana . .	Verona .	. . . . .			
	Giorgio Ghisi, called Mantuano	Mantua .	Gio. Batista Ghisi .	Engraved History and Portraits . . .	1600	75
				History	1552	27
1525	Romulo Cincinnato . .	Florence .	Francesco Salviati . .			
	Augustine Joris	Delft . .	James Mondt . . .	History	1589	64
	Giuseppe Mazzuoli, called Il Bastaruolo	Ferrara .	Dosso Dossi . . .	History	1600	75
	Gio. Maria Verdizotti . .	Venice .	Titian	Landsc. and Figures		

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
1525	Peter Woeriot	Bar-le-Duc	. . . . .	Engr. historical and other subjects on wood and copper		
1526	Antonio Foler	Venice .	Paolo Veronese . .	History	1616	80
	Juan Fernandez Ximenes de Navaretta, called El Mudo	Logrono .	Vicente de Santo Domingo	History	1579	53
1527	Michele Alberti	Borgo S. Sepolero .	Daniello da Volterra .	History		
	Luca Cambiaso, or Cangiagio	Genoa .	Giovanni Cambiaso .	History	1585	58
	Cornelius Engelraems . .	Mechlin .	. . . . .	History	1583	56
	Meichior Lorich, or Lorch	Flensburg	. . . . .	Engraved various subjects on wood and on copper . . .		
	Pellegrino Tibaldi . . .	Bologna .	Bartolomeo Ramenghi	History	1600	73
	Mark Willems	Mechlin .	Michael Coxcie . .	History	1561	34
1528	Federigo Baroccio . . .	Urbino .	Batista Veneziano . .	Painted and engraved History	1612	84
	Theodore de Bry, or Brie	Liege . .	. . . . .	Engraved a variety of subjects . . .	1598	70
	Gio. Antonio Fasolo . .	Vicenza .	Bat. Zelotti, and Paolo Veronese	History	1572	44
	Hans Sebald Lautersack .	Nuremburg	. . . . .	Engr. Port. and Lands.		
	Girolamo Muziano . . .	Aquafredda	Girolamo Romanino .	Hist. and Landscapes	1590	62
	Luis de Vargas	Seville .	Studied at Rome . .	History and Portraits	1590	62
1529	Taddeo Zuccaro	S. Angelo in Vado .	Studied the works of Raffaelle	History	1566	37
1530	Gaspar ab Avibus, or Patavinus	Padua .	Giorgio Ghisi . . .	Engr. Hist. and Portr.	1566	36
	Jacques de Backer . . .	Antwerp .	His father	History	1560	30
	Cesare Baglioni	Bologna .	His father	History, Animals, Fruit, &c. . . .	1590	60
	Joachim Beuckelaer . .	Antwerp .	Peter Aertsen . . .	Interiors of Kitchens	1610	80
	René Boivin	Angers .	. . . . .	Engraved Portr. and various subjects .	1610	80
	Crispin Vanden Broeck .	Antwerp .	Francis Floris . . .	Painted and engraved History		
	Gio. Batista Cavalleriis .	Near Brescia . .	. . . . .	Engraved Hist. and various subjects .		
	Giles Coignet	Antwerp ·	Antonio Palermo . .	Hist. and Landscapes	1600	70
	Valerio Corte	Venice .	Titian	Portraits	1580	50
	Jean Cousin	Near Sens	. . . . .	History		
	Adamo Ghisi, called Mantuano	Mantua .	. . . . .	Engraved historical subjects . . .		
	Juan Labrador	Badajoz .	Morales	Flowers, Fruit, and Still-life . . .	1600	70
	Aurelio Luini	Milan .	Bernardino Luini . .	History	1593	63
	Baptista Parmensis . . .	Parma .	. . . . .	Engr. Hist. and Portr.		
	Sigismondo Scarsella, called Mondino	Ferrara .	Paolo Veronese . .	History	1614	84
1531	Tommaso Lauretti . . .	Palermo .	Sebastiano del Piombo	History	1610	79
	Francesco Pagani . . .	Florence .	Studied the works of Polidoro da Caravaggio	History	1561	30

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Die d.	Aged
1532	Anthony de Montfort, Blocklandt	Montfort .	Francis Floris . . .	History	1583	51
	Paolo Cagliari, called Paolo Veronese	Verona .	Antonio Badile . . .	History and Portraits	1588	56
	Sebastiano Filippo, called Gratella	Ferrara .	M. Angelo Buonaroti	History	1602	70
	Gio. Batista Lombardella, called della Marca . .	Montenuovo . .	Marco Marchetti . .	History	1587	55
	Orazzio Samacchini . .	Bologna .	Pellegrino Tibaldi . .	History	1577	45
	Batista Zelotti	Verona .	Antonio Badile . . .	History	1592	60
1533	Sofonisba Angosciola . .	Cremona	Bernardino Campi, and Bernardo Gatti . .	History and Portraits	1626	93
	Matteo da Sienna . . .	Sienna .	. . . . .	Lands. and Architect.	1588	55
1534	Dirk Barentsen	Amsterdam	His father and Titian	History and Portraits	1592	58
	Hans Bol	Mechlin .	. . . . .	Hist. and Landscapes	1593	59
	Luis de Carbajal . . .	Toledo .	Juan de Villoldo . .	History	1591	57
	Lucas de Heere	Ghent .	Francis Floris . . .	History and Portraits	1584	50
1535	Alessandro Allori, called Bronzino	Florence .	Agnolo Bronzino . .	History and Portraits	1607	72
	Pablo Cespedes	Cordova .	Studied the works of M. Angelo . . .	History	1608	73
	Pietro Fachetti	Mantua .	. . . . .	History and Portraits	1613	78
	Jerom Hopfer	Nuremberg	. . . . .	Engraved Portr. and various subjects .		
	Girolamo Macchetti . .	Florence .	Giorgio Vasari . .	History		
	Giuseppe Porta, called Salviati	Castel Nuovo . .	Francesco Salviati . .	Painted History and engraved on wood	1585	50
1536	Bernardo Buontalenti, called Dalle Girandole . .	Florence .	Salviati, and Bronzino.	History	1606	70
	Cornelius Cort	Hoorn .	Jerome Cock . . .	Engr. Portr. Hist. and various subjects .	1578	42
	Maso Manzuoli, called Maso di S. Friano	Florence .	Carlo Portelli . . .	History	1575	39
	Cesare Nebbia	Orvieto .	Girolamo Muziano .	History	1614	78
	John Strada, or Stradanus	Bruges .	Peter Aertsen . . .	History, Battles, and Huntings . . .	1604	68
	Philip Thomassin . . .	Troyes .	Cornelius Cort . . .	Engr. Hist. and Portr.		
	Giovanni de Vecchi . .	Borgo S. Sepolcro .	Raffaelle delle Colle, and Taddeo Zuccaro	History	1614	78
1537	Philip Galle	Antwerp .	. . . . .	Engraved Portr. and various subjects .		
	Batista Naldini	Florence .	Il Pontormo, and Angiolo Bronzino . .	History	1590	
1538	Durante Alberti . . .	Borgo S. Sepolcro .	. . . . .	History	1613	75
	Miguel Barrosso	Consuegra	Gaspar Becerra . .	History	1590	52
	Francesso Curia	Naples .	Gio. Filippo Criscuolo	History	1610	72
	Alessandro Fei, called Del Barbiere	Florence .	RidolfoGhirlandaio,and Tommaso Manzuoli	History		
	Santi de Titi	Citta S. Sepolcro .	Agnolo Bronzino, and Baccio Bandinelli .	History	1603	65

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or engraved.	Died.	Aged
1539	Dario Varotari	Verona .	Paolo Veronese . .	History	1596	57
	Andrea Vicentino . . .	Venice .	The elder Palma . .	History	1614	75
	Peter Vlerick	Courtray .	Il Tintoretto . . .	History	1581	42
1540	Andrea Andreani . . .	Mantua .	. . . . .	Engraved History and various subjects on wood	1623	83
	Livio Agresti	Forli . .	Pierino del Vaga . .	History	1580	40
	Peter Balten	Antwerp .	. . . . .	Landscapes and village Festivals . .	1611	71
	Peter Vander Borcht, the elder	Brussels .	. . . . .	Painted Landscapes, and engraved various subjects .		
	Abraham Bruyn, or Bruin	Antwerp .	. . . . .	Engraved Portr. and various subjects .		
	Hans, or John Collaert .	Antwerp .	Adrian Collaert . .	Engr. various subjects	1622	
	Cristofano Coriolano . .	Nuremberg	. . . . .	Engraved Portraits, &c. on wood . .		
	Leon Daven, or Daris, or Danet	In France	. . . . .	Engr. Hist. and Portr.		
	Domenico Maria Fontana	Parma . .	. . . . .	Engraved History .		
	Paolo Franceschi, called Fiammingo	In Flanders	Il Tintoretto . . .	Hist. and Landscapes	1596	56
	Raffaelle Guidi	Florence .	Cornelius Cort, or Ag. Caracci	Engraved History .		
	Bartolomeo Passerotti . .	Bologna .	Taddeo Zuccaro . .	History and Portraits	1595	55
	Stephen du Perac . . .	Paris . .	. . . . .	Painted and engraved History		
	Francis Porbus, the elder	Bruges .	Peter Porbus . . .	History, Landscapes, and Animals . .	1580	40
	Martino Rota	Sebenico .	. . . . .	Engr. Hist. and Portr.		
	Lorenzo Sabbatini, called Lorenzino da Bologna .	Bologna .	Studied the works of Raffaelle	History	1577	37
	Orazio Vecelli	Venice .	Titian	History and Portraits	1576	36
1541	Gerard de Jode	Antwerp .	. . . . .	Engr. Hist. and Portr.		
	Arnold Mytens	Brussels .	Studied at Rome . .	History	1602	61
	Jacopo Zucchi	Florence .	Giorgio Vasari . . .	History		
1542	Bernardino Barbatelli, called Poccetti	Florence .	M. Ridolfo del Ghirlandaio	Hist. Animals, &c. .	1612	70
	Lattanzio Gambara . . .	Brescia .	Antonio Campi, and Girolamo Romanino .	History	1574	32
1543	Domenico Campagnola .	Padua . .	Titian	Painted and engraved History and Lands.		
	Jacopo Ligozzi	Verona .	Paolo Veronese . .	Painted and engraved History	1627	84
	Gio. Francesco Surchi, called Dielai	Ferrara .	Dosso Dossi . . .	Hist. Grotesque Ornaments, and Landsc.	1590	47
	Federigo Zuccaro . . .	S. Angelo in Vado	Taddeo Zuccaro . .	History and Portraits	1609	66
1544	Giles Cooninxloo . . .	Antwerp .	Giles Moestaert . .	Landscapes . . .		
	Jerome Franck, or Fracken	Herenthals	Francis Floris . . .	History		
	Francesco Morandini, called Il Poppi	Poppi . .	Giorgio Vasari . . .	History		
	Jacopo Palma, Il Giovine	Venice .	Antonio Palma . . .	Painted and engraved History	1628	84

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	John Snellincks	Mechlin .	. . . . .	History and Battles	1638	94
	Tobias Stimmer . . .	Schaffhausen . .	. . . . .	Painted and engraved Hist. and Portraits		
1545	Padre Biagio Betti . . .	Pistoja .	Daniello da Volterra .	History	1615	70
	Gio. Batista Ricci, called da Novarra	Novarra .	Raffaellino da Reggio	History	1620	75
	William Rogers	London .	. . . . .	Engraved Portraits		
	Pedro de Rubiales . . .	In Estremadura .	Francesco Salviati .	History		
	Marco Vecelli, called Marco di Tiziano	Venice .	Titian	History	1611	66
1546	Francis Franck, the elder	Antwerp .	Francis Floris . . .	History	1616	70
	Camillo Procaccini . . .	Bologna .	Studied the works of M. Angelo and Parmigiano	Painted and engraved History	1626	80
	George Hoefnagel . . .	Antwerp .	Studied in Italy . .	Views, Animals, Plants, &c.	1600	54
	Raffaellino del Colle . .	Citta S. Sepolcro .	Raffaelle and G. Romano	History		
	Bartholomew Sprangher .	Antwerp .	John Madyn, and Fran. Moestaert . . .	History	1623	77
1547	Bartolome de Cordenas .	In Portugal	. . . . .	History	1606	59
	Nicholas Hilliard . . .	Exeter .	Studied the works of Holbein	Portraits	1619	72
1548	Domenico delle Greche, or Domenico Teoscopoli .	In Greece	Titian	Painted and engraved History	1625	77
	Cornelius Ketel	Gouda .	Anthony Blocklandt .	History and Portraits	1602	54
	Francesco da Ponte, the younger	Bassano .	Giacomo da Ponte .	History, Portraits, and Rural Subjects .	1591	43
	Giulio Cesare Procaccini .	Bologna .	Ercole Procaccini . .	History	1626	78
	Charles Vanmander . .	Meulebeke	Lucas de Heere, and P. Vlerick . . .	History	1606	58
	Peter de Wit, called Peter Candido	Bruges .	Studied in Italy . .	History		
1549	Giovanni Contarini . .	Venice .	Studied the works of Titian	History and Portraits	1605	56
1550	Francis de Babylone . .	. . . .	. . . . .	Engraved historical and other subjects		
	Pier Angiolo Basili . . .	Gubbio .	Cristofano Roncalli .	History	1604	54
	Pietro Antonio Bernabei called della Casa . .	Parma .	Studied the works of Coreggio	History		
	Matthew Bril	Antwerp .	Studied in Italy . .	Landscapes . . .	1584	34
	Michele Manchetti . . .	Genoa .	Marco da Pino . . .	History		
	Francis Menton	Alkmaer .	Francis Floris . . .	History and Portraits	1604	54
	Domenico Mona, or Monna	Ferrara .	Giuseppe Mazzuoli .	History	1602	52
	Scipione Pulzone, called Gaetano	Gaeta . .	Jacopino del Conte .	History and Portraits	1588	38
	Felice Riccio, called Brusasorci, the younger .	Verona .	Jacopo Ligozzi . .	History	1605	55
	John Sadeler	Brussels .	. . . . .	Engr. Hist. and Portr.	1600	50
	Christopher Schwarts . .	Ingolstadt	Titian	History	1594	44
	Henry Steenwyck, the elder	Antwerp .	John de Vries . . .	Interiors of Churches and Temples . .	1603	53

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	John Wierix, or Wierinx .	Amsterdam	Studied the works of A. Durer	Engr. Hist. and Portr.		
1550	Francisco Zarrinena . .	Valencia .	Titian	History	1624	74
1551	Luigi Benfatto	Verona .	Paolo Veronese . .	History	1611	60
	Teodosio Mingot . . .	InCatalonia	Gaspar Becerra . .	History	1590	39
	Francisco Ribalta . . .	Castellon de la Plana	Juan Bautista Juanes	History	1628	77
1552	Cherubino Alberti . . .	Borgo S. Sepolcro .	Michele Alberti . .	Painted and engraved Hist. and Portraits	1615	63
	Alessandro Casolani . .	Siena . .	Cavaliere Roncalli .	History	1606	54
	Avanzino da Citta de Castello	Near Rome	Niccolo Pomarance .	History	1629	77
	Lavinia Fontana . . .	Bologna .	Prospero Fontana . .	History and Portraits	1614	62
	Francesco Padouanino .	Padua . .	. . . . .	History and Portraits	1617	65
	Cristoforo Roncalli, called dalle Pomarance . . .	Pomarance	Niccolo Circignano .	History	1626	74
	John Christopher Stimmer	Schaffhausen . .	Tobias Stimmer . .	Engraved various subjects on wood .		
	Jerome Wierix, or Wierinx	Amsterdam	John Wierix . . .	Engr. Hist. and Portr.		
1553	Baldassare Croce . . .	Bologna .	. . . . .	History	1628	75
	Geldorp Gortius, called Gualdorp	Louvain .	Fran. Franck, and Fran. Porbus	History and Portraits	1618	65
	John Soens	Bois-le-Duc	Giles Moestaert . .	Landscapes . . .		
1554	Paul Bril	Antwerp .	Matthew Bril . . .	Painted and engraved Landscapes . .	1626	72
	Cesare Corte	Genoa .	Valerio Corte . . .	History and Portraits		
	Jacopo Chimenti da Empoli	Florence .	Tommaso Manzuoli .	History	1640	86
	Wenceslaus Koeberger .	Antwerp .	Martin de Vos . . .	History	1634	80
	Gio. Batista Paggi . . .	Genoa .	Luca Cambiasi . .	History	1629	75
	Anthony Wierix, or Wierinx	Amsterdam	John Wierix . . .	Engr. Hist. and Portr.		
1555	Denys Calvart	Antwerp .	Prospero Fontana, and Lorenzo Sabbatini .	History	1619	64
	Lodovico Caracci . . .	Bologna .	Prospero Fontana . .	Painted and engraved History	1619	64
	Francesco Montemezzano	Verona .	Paolo Veronese . .	History	1600	45
	Carlo Antonio Procaccini	Bologna .	Ercole Procaccini . .	Landscapes, Flowers, and Fruit . . .		
	Raphael Sadeler . . .	Brussels .	John Sadler	Engraved Hist. Portr. and various subjects	1616	61
	Antonio Tempesta . . .	Florence .	Santi di Titi, and John Stradan	Painted and engraved History and various subjects . . .	1630	75
	Gio. Batista Trotti, called Il Malosso	Cremona .	Bernardino Campi .	History		
	Vallenburgh	Nuremberg	Studied the works of Titian and P. Veronese	History, Fairs, and Festivals . . .	1623	68
1556	Giovanni Bizzelli . . .	Florence .	Alessandro Allori . .	History	1612	56
	John van Achen . . .	Cologne .	Jerrigh, or George .	History and Portraits	1621	65
	Bartolomeo Cesi . . .	Bologna .	Gio. Francesco Bezzi	History	1629	73
	Aurelio Lomi	Pisa . .	Lodovico Cardi . .	History		
	Alessandro Maganza . .	Vicenza .	Gio. Antonio Fasolo .	History	1630	74

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Pietro Malombra . . .	Venice .	Giuseppe Porta . .	Hist. and Architect.	1618	62
	Isaac Oliver	In England	N. Hilliard, and F. Zuccaro	Portr. in Miniature .	1617	61
	Enea Salmeggia, called Il Talpino	Bergamo .	Camillo Procaccini .	History	1626	70
	Pietro Sorri	Sienna .	Cavaliere Passignano	History	1622	66
	Lazzaro Tavarone . . .	Genoa .	Luca Cambiaso . .	History	1614	58
	Antonio Vassilacchi, called L'Aliense	Milo . .	Paolo Veronese . .	History	1629	73
	Otho Venius, or van Veen	Leyden .	Judocus van Winghen and Federigo Zuccaro	History	1634	78
				History	1629	72
1557	Bernardo Castelli . . .	Genoa .	Andrea Semini . . .	History, Animals, &c.	1633	76
	Gio. Batista Crespi . .	Cerano .	. . . . .	History	1641	84
	Adam van Oort	Antwerp .	Lambrecht van Oort .			
	Cosimo Piazza	Castel Franco . .	The younger Palma .	History	1621	64
	Ventura Salimbeni . . .	Siena . .	Arcangiolo Salimbeni	Painted and engraved History	1613	56
	John de Waal	Antwerp .	Francis Frank . . .	History		
1558	Giovanni Alberti . . .	Borgo S. Sepolcro .	Michele Alberti . .	Landsc. and Perspect.	1601	43
	Jacques Bunel	Blois . .	Federigo Zuccaro .	History		
	Agostino Caracci . . .	Bologna .	Prospero Fontana, and Bartolomeo Passerotti	Painted and engraved Hist. and Portraits	1602	44
				History	1643	85
	Belisario Corenzio . . .	Accaja .	Tintoretto	Painted and engraved		
	Henry Goltz, or Goltzius	Mulbrecht	Theodore Cuernhert	Hist. and Portraits	1617	59
	Christopher Maurer . .	Zuric . .	Tobias Stimmer . .	Painted and engraved Hist. and Animals	1614	56
	Gregorio Pagani . . .	Florence .	Santi di Titi, and Lodovico Cardi . .	History	1605	47
	Domenico Cresti, called Passignano	Passignano	Batista Naldini, and F. Zuccaro	History	1638	80
				History and Portraits	1623	65
	Leandro da Ponte, Bassano	Bassano .	Giacomo da Ponte .			
1559	Lodovico Cardi, called Cigoli	Cigoli . .	Aless. Allori, and Santi di Titi	Painted and engraved History	1613	54
				History		
	Francesco Cavazzoni . .	Bologna .	Barto. Passerotti, and L. Caracci . . .	History and Portraits	1622	63
	Antonio Scalvati . . .	Bologna .	Giacomo Lauretti .	History	1632	72
	Henry van Balen . . .	Antwerp .	Adam van Oort . .	History	1610	50
1560	Bartolomeo Carducci . .	Florence .	Federigo Zuccaro . .			
	Antonio Catalani, called the Sicilian	Messina .	Studied the works of F. Baroccio . . .	History	1630	70
	Giuseppe Cesari, called D'Arpino	Arpino .	Nicollo Pomarance .	History	1640	80
	Antonio Circignani . . .	Pomarance	Niccolo Circignani .	History	1620	60
	Andrea Comodi	Florence .	Lodovico Cardi . .	History	1638	78
	Pietro Facini	Bologna .	In the school of the Caracci	History	1602	42
		Venice .	. . . . .	Engr. Hist. and Portr.		
	Giacomo Franco . . .	Antwerp .	Philip Galle . . .	Engr. Hist. and Portr.		
	Theodore Galle					

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Mark Gerards	Bruges .	. . . . .	Painted and engraved Portr. and various subjects . . .	1635	75
	Christopher Jamitzer . .	Nuremberg	. . . . .	Engr. Portraits and various subjects .		
	Pedro Orrente	Montealegre .. .	Giacomo Bassano . .	Hist. and Landscapes	1642	82
	Crispin de Pass	Utrecht .	Theodore Cuernhert .	Engr. Hist. Portraits, and various subjects		
	Diego Polo, the elder . .	Burgos .	Patricio Caxes . . .	History	1600	40
	Girolamo da Ponte . .	Bassano .	Giacomo Bassano . .	History	1622	62
	Claudio Ridolfi	Verona .	Paolo Veronese . .	History and Portraits	1644	84
	Pablo, or Juan de les Roellas	Seville .	Studied at Venice .	History	1620	60
	Fabrizio Santafede . . .	Naples .	Francesco Santafede, and Francesco Curia	History		
	Ippolito Scarsella, called Lo Scarsellino . . .	Ferrara .	Giacomo Bassano, and P. Veronese . . .	History and Portraits	1621	61
	Bartolomeo Schidone . .	Modena .	In the school of the Caracci	History	1616	56
	Marietta Robusti, called Tintoretto	Venice .	Giacomo Robusti . .	Portraits	1590	30
	Louis de Vadder . . .	Brussels .	Studied the works of Titian	Painted and engraved Landscapes . .		
1561	Lionardo Corona . . .	Murano .	Rocco da S. Silvestro	History	1605	44
	Cornelius Danckert, or Danckers	Amsterdam	. . . . .	Engraved Portr. and various subjects .		
1562	Ferrau Fanzone, or Faenzone	Faenza .	Cavaliere Vanni . .	History	1645	83
	Cornelius van Haerlem .	Haerlem .	Peter Aertsen, the younger	History and Portraits	1638	76
	Dominico Robusti, called Tintoretto	Venice .	Giacomo Robusti . .	History and Portraits	1637	75
1563	Orazio Lomi, called Gentileschi	Pisa . .	Aurelio Lomi . . .	History	1647	84
	Jodocus Hondius . . .	Ghent . .	. . . . .	Engr. Portraits and various subjects .		
	Francesco Vanni . . .	Sienna .	Arcangiolo Salembini	Painted and engraved History	1610	47
1564	Abraham Bloemaert . .	Gorcum .	Joseph de Beer . .	Hist. and Landscapes	1647	83
	Bartolome Gonzalez . .	Valladolid	Patricio Caxes . . .	History and Portraits	1627	63
	Matthew Greuter . . .	Strasburg	. . . . .	Hist. Portraits, &c.		
	John Rottenhamer . . .	Munich .	Donower, and studied in Italy	History	1606	42
1565	John Breughel, called Velvet Breughel	Brussels .	Peter Goekint . . .	Landscapes, Flowers, and Fruit . . .	1642	77
	Achille Calici	Bologna .	Prosp. Fontana, and L. Caracci	History		
	Augustin Castillo . . .	Seville .	. . . . .	History	1626	61
	Dominick Custos . . .	Antwerp .	. . . . .	Hist. Portraits, &c.		
	James Gheyn, or Ghein, the elder	Antwerp .	Henry Goltzius . .	Hist. Portraits, &c.		
1566	Domenico Carpinoni . .	Clusone .	The younger Palma .	History	1658	92
	Bartholomew Dolendo .	Leyden .	Henry Goltzius . .	Engraved Hist. &c.		

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Matthew Kager	Munich .	Studied in Italy . .	Painted and engraved History	1634	68
	Santo Peranda	Venice .	The younger Palma, and Lionardo Corona .	History	1638	72
	Peter Cornelius de Ryck .	Delft . .	James Willems, and H. Jacobs	History and pastoral subjects . . .		
	Agostino Tassi	Perugia .	Paul Bril	Sea-ports and Architecture	1642	76
	Gysbert Venius, or van Veen	Leyden .	. . . . .	Engr. Hist. and Portr.		
	Tobias Verhaecht . . .	Antwerp .	. . . . .	Landscapes . . .	1631	65
	Francesco Villamena . .	Assisi . .	Cornelius Cort . . .	Engr. Hist. and Portr.	1626	60
	Henry Cornelius de Vroom	Haerlem .	Paul Bril	Tempests and Sea-fights		
	Joachim Uytenwael . .	Utrecht .	Joseph de Beer . .	History		
1567	Martin Freminet . . .	Paris . .	His father	History	1619	52
	Felice Pellegrini . . .	Perugia .	Federigo Baroccio .	History		
1568	Guglielmo Caccia, called Il Monalvo	Montabone	. . . . .	History	1625	57
	Vincenzio Carducci . .	Florence .	Bartolomeo Carducci	History	1638	70
	Nicholas Laniere . . .	In Italy .	. . . . .	History and Portraits	1646	78
	Michael Janson Mirevelt .	Delft . .	Anthony de Montfort	History and Portraits	1641	73
1569	M. Angelo Amerigi, called da Caravaggio . . .	Caravaggio	Giuseppe d'Arpino .	History	1609	40
	Carlo Bonone	Ferrara .	Giuseppe Mazzuoli .	History	1632	63
	Paolo Guidotti	Lucca . .	Studied at Rome . .	History	1629	60
	Abraham Janssens . . .	Antwerp .	. . . . .	History		
	Peter Isaacs	Helvezor .	Cornelius Ketel, and John van Achen .	History and Portraits		
	Luccio Massari	Bologna .	Barto. Passerotti, and Caracci	History	1633	64
1570	Lucas Achtschelling . .	Brussels .	Louis de Vadder . .	Landscapes . . .		
	Andrew van Artevelt . .	Antwerp .	. . . . .	Sea-pieces and Storms		
	Giles Backereel	Antwerp .	. . . . .	History		
	Fabrizio Boschi . . .	Florence .	Domenico Cresti, Passignano	History	1642	72
	Nicholas de Bruyn . . .	Antwerp .	Abraham de Bruyn .	Engraved Hist. and various subjects .		
	Giulio Calvi, called Il Coronato	Cremona .	Gio. Batista Trotti .	History	1596	26
	Luca Cattapani	Cremona .	In the school of the Campi	History		
	Henry de Clerc	Brussels .	Henry van Balen . .	History		
	Francesco Curradi . . .	Florence .	Batista Naldini . .	History	1661	91
	James van Es	Antwerp .	. . . . .	Flowers, Birds, and Fish		
	Cornelius Galle, the elder	Antwerp .	Theodore Galle . .	Engr. Hist. Portr. &c.		
	Gio. Paolo Grazzini . .	Ferrara .	Carlo Bonone . . .	History	1632	62
	Peter de Jode, the elder .	Antwerp .	Gerard de Jode . .	Engr. Hist. and Portr.	1634	64
	Christopher J. Vander Laenen	Antwerp .	. . . . .	Conversations and gallant subjects .		
	Thomas de Leu	Paris . .	. . . . .	Engr. Hist. and Portr.		
	Abraham Mathyssens . .	Antwerp .	. . . . .	Hist. and Landscapes		
	John Muller	Amsterdam	Henry Goltzius . .	Engraved Hist. and Portraits . . .		

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Peter Neef, or Neefs, the elder	Antwerp	Henry Steenwyck, the elder	Insides of Churches and Temples		
	Francis Porbus, the younger	Antwerp		History and Portraits	1622	52
	Gio. Mauro Rovere, called Il Fiamminghino	Milan	GiulioCesareProcaccini	History	1640	70
	Giles Sadeler	Antwerp		Engr. Hist. Portr. &c.	1629	59
	John Saenredam	Leyden	Henry Goltzius and James de Gheyn	Engr. Hist. Portr. &c.		
	Anthony Salaert	Brussels		Painted Hist. and engraved on wood		
1571	Francis Badens	Antwerp	His father, and studied in Italy	Hist. Portraits, and Conversations		
	Antiveduto Grammatica	Near Rome	Domenico Perugino	History	1626	55
	James Matham	Haerlem	Henry Goltzius	Engr. Hist. Portr. &c.		
	Dietrich Meyer	Zuric		Painted and engraved Hist. and Portraits		
	Pier Francesco Mazzuchelli, called Il Morazzone	Morazzone		History	1626	55
	Paul Moreelze	Utrecht	Michael Mirevelt	Hist. Portraits, and Architecture		
1572	John Bara, or Barra	In Holland		Engr. Hist. Portr. &c.		
1573	Angiolo Caroselli	Rome	M.Angelo daCaravaggio	History and Portraits.	1651	78
	Odoardo Fialetti	Bologna	Gio. Bat. Cremonini, and Il Tintoretto	Painted and engraved History	1638	65
	Sebastian Franck	Antwerp	Adam van Oort	Landscapes, Battles, &c.		
1574	Francesco Brizzio, or Briccio	Bologna	Bart. Passerotti, and L. Caracci	Painted and engraved Hist. Landscapes, Perspective, &c.		
	Adam Elsheimer	Frankfort	Philip Offenbach	Landscapes, with historical subjects	1620	46
	Lucas Francois	Mechlin		History and Portraits	1643	69
	Bartolomeo Manfredi	Mantua	Cristofano Roncalli	History, Gamesters, Banditti, &c.		
	Guido Reni	Bologna	Denys Calvart, and L. Caracci	Painted and engraved History	1642	68
	Peter Serwouter	Antwerp		Engraved History and various subjects		
	Antonio Tanzi	Alagna		History	1644	70
1575	Gio. Andrea Donducci, called Il Mastelletta	Bologna	In the school of Caracci	Hist. and Landscapes	1655	80
	Phelipe Liano	Madrid	Alonso Sanchez Coello	Portraits	1625	50
	Nicholas Liemaeker, called Rose	Ghent	M. Gerards, and Otho Venius	History	1647	72
	Tiburzio Passerotti	Bologna	Bartolomeo Passerotti	History	1612	37
	Vincenzio Pellegrini	Perugia	Federigo Baroccio	History		
	Marcello Provenzale	Cento	Paolo Rossetti	Distinguished himself as a Mosaicist	1639	64
	Tommaso Salini	Rome	Baccio Pintelli	History, Flowers, and Fruit	1625	50

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Tommaso Sandrino . .	Brescia .	. . . . .	Hist. and Architecture	1631	56
1576	John Badens	Antwerp .	His father	History and Portraits	1613	37
	Giovanni Bilivert . . .	Florence .	Lodovico Cardi . .	History	1644	68
	Gio. Batista Bissoni . .	Padua .	Franco Apollodoro, and Dario Varotari . .	History	1636	60
	Francisco de Herrera, the elder	Seville .	Luis Fernandez . .	History, Fairs, and Markets . . .	1656	80
	Henry Hondius, the elder	Duffel .	John Wierix . . .	Engr. Hist. Portr. &c.		
	Theodore Kruger . . .	Munich .	Imitated the style of F. Villamena . . .	Engraved History .		
	Isaac Major	Frankfort	Roland Savery . . .	Painted and engraved Landscapes, &c.		
	Charles de Mallery . . .	Antwerp .	. . . . .	Engraved Hist. and various subjects .		
	Rutilio Manetti	Siena . .	Francesco Vanni . .	History	1637	61
	Roland Savery	Courtray .	James Savery . . .	Landscapes, with Figures and Animals	1639	63
	Lionello Spada	Bologna .	In the school of the Caracci	History	1622	46
	Paul Vansomer	Antwerp .	. . . . .	Portraits	1621	45
	Maffeo da Verona . . .	Verona .	Luigi Benfatto . . .	History	1618	42
	Gio. Batista Viola . . .	Bologna .	Annibale Caracci . .	Landscapes . . .	1622	46
1577	Cristofano Allori, called Bronzino	Florence .	Santi di Titi	History and Portraits	1621	44
	Giacomo Cavedone . .	Sassuolo .	Annibale Caracci . .	History	1660	83
	Eugenio Caxes	Madrid .	Patricio Caxes . . .	History and Portraits	1642	65
	Gio. Batista Maganza, the younger	Vicenza .	Alessandro Maganza .	History	1617	40
	Sir Peter Paul Rubens .	Cologne .	Adam van Oort, and Otho Venius . . .	History, Portraits, Landscapes, &c. .	1640	63
	Alessandro Tiarini . . .	Bologna .	Pros. Fontana, and Bartolomeo Cesi . . .	History	1668	91
	Adam Willaerts	Antwerp .	. . . . .	Marines and Seaports	1640	63
1578	Francesco Albano . . .	Bologna .	D. Calvart and Caracci	Hist. and Landscapes	1666	88
	Agostino Ciampelli . . .	Florence .	Santi di Titi . . .	History	1640	62
	Baccio Ciarpi	Florence .	Santi di Titi . . .	History	1642	64
	Baldassare Alloisi, called Galanino	Bologna .	In the school of the Caracci	History and Portraits	1638	60
	Martin Pepin	Antwerp .	Studied in Italy . .	History		
	Matteo Rosselli	Florence .	Gregorio Pagani, and Passignano . . .	History	1650	72
	Henry Staben	Antwerp .	Il Tintoretto . . .	Interiors of Galleries	1650	72
	Giles van Tilburg, the elder	Antwerp .	. . . . .	Flemish Wakes and Festivals . . .		
	Tiberio Titi	Florence .	Santi di Titi . . .	Portraits	1637	59
	David Vinckenbooms . .	Mechlin .	Philip Vinckenbooms .	Hist. and Landscapes		
1579	Castellino Castello . . .	Turin . .	Gio. Batista Paggi .	History and Portraits	1649	70
	Lucas Kilian	Augsbourg	Dominick Custos . .	Engr. Hist. and Portr.		
	Donato Mascagni, called Fra Arsenio	Florence .	Jacopo Ligozzi . . .	History	1636	57
	Francis Sneyders, or Snyders	Antwerp .	Henry van Balen . .	Animals, Huntings, Fruit, &c. . . .	1657	78
1580	Jacob Roger Block . . .	Gouda .	Studied in Italy . .	Perspective and Architecture . . .		

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Daniel Block	Stettin .	Jacob Scherer . . .	Portraits	1661	81
	Michael Le Blond . . .	Frankfort	. . . . .	Engraved History and various subjects .		
	Conelius Boel	Antwerp .	In the school of the Sadelers	Engraved Battles and various subjects .		
	Boetius Adam Bolswert .	Bolswert .	. . . . .	Engr. Hist. Portr. &c.		
	Orazio Borgiani	Rome . .	Giulio Borgiani . .	Painted and Engraved History . .	1618	38
	Andrea Boscoli	Florence .	Santi di Titi . . .	History and Portraits		
	Gio. Domenico Cappellino	Genoa .	Gio. Batista Paggi .	History	1651	71
	Giambatista Caracciulo .	Naples .	Franco Imparato, and M.Angelo Caravaggio	History	1641	61
	Jacob Gerritze Cuyp . .	Dort . .	Abraham Bloemaert .	Landscapes, with Figures and Cattle .		
	William James Delft, or Delphius	Delft . .	Jacob Delft	Painted and engraved Portraits . .		
	James Fouquieres . . .	Antwerp .	John Breughel . . .	Landscapes . . .	1659	79
	Francis Franck, the younger	Antwerp .	FrancisFranck,the elder	History	1642	62
	Lorenzo Garbieri, called Il Nipote	Bologna .	Lodovico Caracci . .	History	1654	74
	Pietro Paolo Bonzi, called Il Gobbo	Cortona .	In the school of the Caracci	Hist. Landsc. Fruit.	1640	60
	Nicholas Vander Heck .	Hague .	John Naeghel . . .	Hist. and Landscapes		
	Fray Augustin Leonardo .	Madrid .	. . . . .	History and Portraits	1640	60
	Luca Longhi	Ravenna .	. . . . .	History and Portraits		
	Jodocus Momper . . .	Antwerp .	. . . . .	Landscapes . . .		
	Peter Nagel	Antwerp .	Philip Galle . . .	Engr. sacred subjects		
	Francisco Pacheco . . .	Seville .	Louis Fernandez . .	History	1654	74
	Bernardino Passero, or Passari	Rome .	. . . . .	Painted and engraved History . . .		
	Gerard Peters	Amsterdam	James Lenards . . .	History, Portraits, and Conversations .		
	John van Ravesteyn . .	Hague .	. . . . .	Portraits		
	Camillo Ricci	Ferrara .	Lo Scarcellino . . .	History	1618	38
	Giacomo Sementi . . .	Bologna .	D. Calvart, and Guido Reni	History		
	Adrian Stalbent	Antwerp .	. . . . .	Landscapes and Views		
	Lucas Vorsterman, the elder	Antwerp .	Rubens	Engraved History and Portraits . . .		
1581	Sisto Badalocchio . . .	Parma .	In the school of the Caracci	Painted and engraved History		
	James de Bye, or Bie . .	Antwerp .	In the school of the Collaerts	Engraved History and Portraits . . .		
	Deodato Delmont . . .	St. Tron .	Rubens	History	1634	53
	Domenico Zampieri, called Domenichino	Bologna .	D. Calvart, and the Caracci.	Hist. and Landscapes	1641	60
	Wolfgang Kilian . . .	Augsbourg	Dominick Custos . .	Engraved History and Portraits . . .		
	Giovanni Lanfranco . .	Parma .	Agostino Caracci . .	History	1647	66
	Peter Lastman	Haerlem .	Cornelius Cornelisz .	Painted and engraved History . . .		
	Bernardo Strozzi, called Il Cappuccino	Genoa .	Pietro Sorri . . .	History	1644	63

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	William van Swanenburg .	Leyden .	John Saenredam . .	Engraved History, Portraits, &c. .		
1582	Remigio Cantagallina . .	Florence .	In the school of the Caracci	Engraved various subjects		
	Gaspar de Craver . . .	Antwerp .	Raphael Coxcie . .	History	1669	87
	Ottavio Padouanino . .	Padua . .	Francesco Padouanino	History and Portraits	1634	52
	Alessandro Turchi . . .	Verona .	Felice Riccio . . .	History	1648	66
	David Teniers, the elder .	Antwerp .	Rubens	Merrymakings, Fortune-Tellers, &c. .		
	Simon Vouet	Paris . .	His father, and studied in Italy	History and Portraits	1641	59
				History	1653	70
1583	Paolo Biancucci . . .	Lucca . .	Guido Reni	Painted Flowers and Fruit, and engraved various subjects .	1660	77
	Henry Vander Borcht . .	Brussels .	Giles Valkenborg . .	History	1618	35
	Antonio Caracci, called Il Gobbo	Venice .	Annibale Caracci . .	Landscapes, Birds, and Fowls . . .		
	Giles Hondecooter . .	Utrecht .	. . . . .	History	1638	54
1584	Gio. Andrea Ansaldo . .	Voltri . .	Orazio Cambiasi . .	History	1654	70
	Jacopo Apollonio . . .	Bassano .	Giacomo da Ponte, da Bassano	Portraits, and insides of Churches . .	1638	54
	David Baili	Leyden .	. . . . .	History	1640	56
	Juan del Castillo . . .	Seville .	Luis de Vargas . . .	History	1665	81
	Giacinto Gilioli	Bologna .	In the school of the Caracci	Portraits	1666	82
	Francis Hals	Mechlin .	Karel van Mander .	Painted and engraved Landscapes . .		
	William van Nieulant . .	Antwerp .	Roland Savery, and Paul Bril	Landscapes . . .	1644	60
	John Wildens	Antwerp .	. . . . .	History		
	Simone Barabbino . . .	Genoa .	Bernardo Castelli . .	Engraved historical subjects . . .		
1585	Barbé	Antwerp .	In the school of the Wierixes	Engraved historical subjects . . .		
	Bartolomeo Coriolano . .	Bologna .	Under the Caracci .	Engraved subjects after Elsheimer .		
	Henry, Count de Goudt .	Utrecht .	. . . . .	Painted and engraved History and Portraits		
	Ottavio Leoni, or Lioni .	Rome . .	. . . . .	Engraved History and Portraits . . .		
	Crispin de Passe, the younger	Utrecht .	Crispin de Passe, the elder	History		
	Carlo Saracino, called Veneziano	Venice .	Camillo Mariani . .	History	1656	71
	Massimo Stanzione . . .	Naples .	Gio. Batista Caracciuolo	History		
	Cesare Torelli	Rome . .	Giovanni de Vecchi	History	1643	58
	Ottavio Vannini	Florence .	Gio Batista Mercati, and Dom. Passignano	History	1636	51
	Filippo Zanimberti . . .	Brescia .	Santo Peranda . . .	Engraved History, Portraits, Landscapes, &c. . . .		
	Scheltius a Bolswert . .	Bolswert .	Rubens	Landscapes, and Views of the Rhine . .		
	Theodore Raphael Camphuysen	Gorcum .	Dietric Govertze . .			

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
1586	Francesco da Castello	In Flanders	. . . . .	History	1636	50
	George Jamesone	Aberdeen	In the school of Rubens	History, Portraits, and Landscapes	1638	52
	Antonio de Lanchares	Madrid	Eugenio Caxes	History	1658	72
	Gio. Stefano Marucelli	In Umbria	Andrea Boscoli	History	1646	60
	Pietro Medici	Florence	Lodovico Cardi	History	1648	62
	Cornelius Poelemburg	Utrecht	Abraham Bloemaert	Landscapes, with Figures	1660	74
	Tiberio Tinelli	Venice	Gio. Contarini, and Leandro Bassano		1638	52
1587	Francesco Allegrini, called da Gubbio	Gubbio	Guiseppe Cesari D'Arpino	History and Portraits		
	John Le Clerc	Nancy	Carlo Saracino, called Veneziano	History	1663	76
	Juan de la Corte	Madrid	. . . . .	Painted and engraved History	1633	46
	Antonio L'Horfelin	Saragossa	Studied the works of M. Angelo and Raffaelle	Landscapes, Battles, and Perspective	1660	73
	Matteo Ingoli	Ravenna	Luigi del Friso	History	1660	73
1588	Marc Antonio Bassetti	Verona	Felice Riccio	History	1631	44
	Peter van Broukhorst	Delft	. . . . .	History	1630	42
	Francesco Gessi	Bologna	Guido Reni	Interiors of Churches and Temples	1661	73
	Henry Hondius, the younger	London	Henry Hondius, the elder	History	1649	61
	Giaco. Antonio Santagostino	Milan	Giulio Cesare Procaccini	Engraved Portraits		
	James Ernest Thomas	Hagelstein	Adam Elsheimer	History	1648	60
	Henry Verbruggen	Utrecht	Abraham Bloemaert	Landscapes, with Figures	1653	65
1589	Domenico Feti	Rome	Lodovico Cardi	History	1640	52
	Domenico Fiasella, called Il Sarzana	Sarzana	Gio. Batista Paggi	History	1624	35
	Bartolomeo Gennari	Cento	Guercino	History and Portraits	1669	80
	Dirk Hals	Mechlin	Abraham Bloemaert	History	1658	69
	Samuel Hofman	Zuric	Rubens	Animals, Huntings, and Festivals	1656	67
	Michael Natalis	Liege	Charles Mallery	History, Portraits, Fruit, &c.	1648	59
	Sinibaldo Scorza	Voltaggio	Gio. Batista Paggi	Engraved Portraits and History		
	Gerard Segers, or Seghers	Antwerp	Henry van Balen and Abraham Janssens	History, Landscapes, and Animals	1631	42
	Josef Ribera, called Il Spagnoletto	Xativa	M. Angelo da Caravaggio	History	1651	62
	Henry Steenwyck, the younger	Antwerp	Henry Steenwyck, the elder	Painted and engraved History	1656	67
	John Torrentius	Amsterdam	. . . . .	Interiors of Churches and Temples		
	Alonso Vasquez	Ronda	Luis de Vargas	Conversations and free subjects	1640	51
1590	Luciano Borzone	Genoa	Filippo Bertolotti	History	1650	61
	Giovanni Campino	Camerino	Abraham Janssens	Painted and engraved Hist. and Portraits		
				History		

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Giovanni Carloni . . .	Genoa .	Passignano	History	1630	40
	Bartolomeo Cavarazzi, called Crescenzi	Viterbo .	Cavaliere Roncalli .	History	1625	35
	Gio. Batista Coriolano . .	Bologna .	Gio. Lodovico Valesio	Painted History, and engraved on wood and copper . .		
	Daniello Crespi	Milan . .	Giulio Cesare Procaccini	History	1630	40
	Gio. Batista Discepoli . .	Lugano .	Camillo Procaccini .	History	1660	70
	Simon Frisius	Leuwarde	. . . . .	Engr. various subjects		
	Artemisia Gentileschi . .	Rome . .	Orazio Gentileschi .	History and Portraits	1642	52
	Peter Grebber	Haerlem .	Henry Goltzius . .	History and Portraits		
	Gio. Francesco Barbieri, called Guercino . . .	Cento . .	Gio. Batista Cremonini	History	1666	76
	Cornelius Janssen . . .	Amsterdam	. . . . .	Portraits	1665	75
	Adrian van Linschooten .	Delft . .	Studied in Italy . .	History	1678	88
	John van Londersell . .	Bruges .	Nicholas de Bruyn .	Engr. various subjects		
	Andrea Mainardi . . .	Cremona .	Bernardino Campi .	History		
	Giovannni Mannozzi . .	San Giovanni . .	Matteo Rosselli . .	History	1638	48
	Peter van Mol	Antwerp .	Rubens	History	1650	60
	Carlo Natali	Cremona .	Andrea Mainardi, and Guido Reni . . .	History	1683	93
	William de Passe . . .	Utrecht .	Crispin de Passe . .	History and Portraits		
	Francis Perrier	Macon .	Giovanni Lanfranco .	Painted and engraved Hist. Portraits, &c.	1660	70
	Niccolo Trometto Pesaro	Pesaro .	Federigo Zucarro . .	History	1660	70
	Mario Righetti	Bologna .	Lucio Massari . . .	History		
	John Savery	Courtray	Roland Savery . . .	Painted and engraved Landscapes . .		
	Daniel Segers, or Seghers	Antwerp .	John Breughel . . .	Flowers and Fruit .	1660	70
	Peter Soutman	Haerlem .	Rubens	Painted and engraved Hist. Portraits, &c.		
	Alessandro Varotari, called Il Padouanino . . .	Padua .	Studied the works of Titian	History	1650	60
	Esais Vande Velde . . .	Leyden .	Peter Denyn . . .	Painted and engraved Landsc. and Battles		
	Claude Vignon	Tours .	Studied the works of M. Angelo da Caravaggio	Painted and engraved History . . .	1670	80
	Matteo Zaccolini . . .	Cesena .	. . . . .	Perspective Views .	1630	40
1591	Domenico Bruni	Brescia .	Tommaso Sandrini .	Architectural Views	1666	75
	Sir Balthas[r] Gerbier . .	Antwerp .	. . . . .	Portraits in Miniature		
	Gio. Antonio Lelli . . .	Rome . .	Lodovico Cardi . .	History	1640	49
	Martin Ryckaert . . .	Antwerp .	Tobias Verhaecht . .	Landscapes and Views	1636	45
	Lucas de Waal	Antwerp .	John Breughel . . .	Landscapes and Battles	1676	85
1592	Francisco Lopez Caro . .	Seville .	Pablo de las Roellas .	History and Portraits	1662	70
	Pietro Damini	Castelfranco . .	Gio. Batista Novelli .	History	1631	39
	Gerard Honthorst, called Gherardo dalle Notti .	Utrecht .	Abraham Bloemaert .	Historical subjects by torchlight . . .	1660	68
	Jacopo Vignali	Florence .	Matteo Rosselli . .	History	1664	72
1593	James Callot	Nancy .	Cantagallina and Philip Thomasin . . .	Engraved Portr. and various subjects .	1635	42

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Girolamo Cialdieri . . .	Urbino .	Claudio Ridolfi . .	Hist. and Landscapes		
	Matthew Merian, the elder	Basle . .	Dietrich Meyer . .	Engr. Portraits and various subjects .	1651	58
	Ercole Sarti, called Il Muto di Ficarolo	Ficarola .	Carlo Bonone . . .	History	1637	40
	Peter Snayers	Antwerp .	Henry van Balen . .	History, Portraits, and Battles	1670	77
1594	Charles Audran	Paris . .	Studied the works of C. Bloemaert . .	Engraved History, Portraits, &c. .	1674	80
	Adrian de Bie	Liere . .	Wouter Abts, and Rodolph Schoof . .	History and Portraits		
	Gio. Batista Carloni . .	Genoa .	Passignano	History	1680	86
	Antonio Maria Fabrizzi .	Perugia .	Annibale Caracci . .	History	1649	55
	Luis Fernandez	Madrid .	Eugenio Caxes . .	History	1654	60
	Jacob Jordaens	Antwerp .	Adam van Oort . .	History and fabulous subjects . . .	1678	84
	Juan Bautista Mayno . .	Toledo .	Domenico delleGrecche	History	1654	60
	Nicholas Poussin . . .	Andely .	Quintin Varin . . .	Hist. and Landscapes	1665	71
	Andrea Sacchi	Rome . .	Francesco Albano . .	History	1661	67
	Luis Tristan	Near Toledo . .	Domenico delleGrecche	History	1649	55
	Don Diego Velasquez . .	Seville .	F. Herrera, and F. Pacheco	History and Portraits	1660	66
	Cornelius de Waal . . .	Antwerp .	John de Waal . . .	History and Battles	1663	68
	Francesco Zugni	Brescia .	Giacomo Palma . .	History	1636	42
1595	Juan Arnau	Barcelona	Eugenio Caxes . . .	History	1693	98
	Francesco Caracci . . .	Bologna .	Lodovico Caracci. .	Painted and engraved History . . .	1622	27
	Cesare Dandini	Florence .	Passignano, and C. Allori	History	1658	63
	Pietro Desani	Bologna .	Lionella Spada . . .	History	1657	62
	Antonio Giarola, or Gerola	Verona .	Guido and Albano .	History	1665	70
	Michael Lasne	Caen . .	. . . . .	Engraved History and Portraits . . .		
	Francesco Parone . . .	Milan .	His father	History	1634	39
	Francesco Rustici . . .	Siena . .	Francesco Vanni . .	History	1625	30
	Vincenzio Spisano, called Lo Spisanelli	Orta . .	Denys Calvart . . .	History	1662	67
	Lucas Vanuden	Antwerp .	His father	Painted and engraved Landscapes . .	1660	65
	John van de Velde . . .	Leyden .	. . . . .	Painted and engraved Landscapes and various subjects . .		
1596	Pietro Antonio Barbieri .	Cento .	. . . . .	Flowers, Fruit, Game, and Fish . . .	1640	44
	Gregorio Bausa	Mallorca .	Francisco Ribalta .	History	1656	60
	Camillo Berlinghieri, called Il Ferraresino	Ferrara .	Carlo Bononi . . .	History	1635	39
	Leonard Bramer . . .	Delft . .	Studied in Italy . .	History		
	Peter Brebiette	Mante .	. . . . .	Painted and engraved History		
	Antonio Catalani, called Il Romano	Bologna .	Francesco Albano .	History		
	Nicholas Chaperon . . .	Chateaudun .	Simon Vouet . . .	Engr. Hist. and Portr.		
	Pietro Berretini, da Cortona	Cortona .	Baccio Ciarpi . . .	History	1669	73
	Pedro Cuquet	Barcelona	. . . . .	History	1666	70

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	John van Goyen	Leyden .	Esais vande Velde .	Landscapes and Views	1656	60
	Peter Mirevelt	Delft . .	Mich. Janson Mirevelt	Portraits	1632	36
	Paul Pontius	Antwerp .	Lucas Vorsterman .	Engr. Hist. and Portr.		
	Ercole Procaccini, juniore	Milan . .	GiulioCesareProcaccini	History	1676	80
	James Stella	Lyons .	His father, and studied in Italy	History	1647	51
	Raffaelle Vanni	Siena . .	Antonio Caracci . .	History		
	Robert Vander Voerts . .	Arnheim .	. . . . .	Engraved Portraits .		
1597	Francisco Zurbaran . .	NearSeville	Pablo de las Roelas .	History	1662	65
	Giacomo di Castro . . .	Sorrento .	Gio. Batista Caracciuoli	History	1687	90
	Lodovico Lana	Modena .	Ippolito Scarcellino .	History	1646	49
	Tommaso Luini	Rome . .	Studied the works of M. Angelo da Caravaggio	History	1632	35
	John Parcelles	Leyden .	Henry Cornelius de Vrooms	Painted and engr. Sea-pieces and Storms		
	John Pinas	Haerlem .	Studied in Italy . .	History and Portraits		
	Roland Rogman	Amsterdam	. . . . .	Painted and engraved Landscapes . .		
	Theodore Rombouts . .	Antwerp .	Abraham Janssens .	History, Concerts, and Merry-makings .	1637	40
	Antonio dal Sole . . .	Bologna .	Francesco Albano . .	Landsc. and Figures	1677	80
	Justus Subtermans . . .	Antwerp .	William de Vos . .	History and Portraits	1681	84
1598	Francesco Cairo . . .	Varese .	Pier Francesco Morazzone	History	1674	76
	Alessandro Algardi . .	Bologna .	Giulio Cesare Conventi	Engraved History and various subjects .		
	Gio. Andrea de Ferrari .	Genoa .	Bernardo Castelli, and B. Strozzi . . .	History	1669	71
	Matthias Fuessli . . .	Zurich .	Gothard Ringgli . .	Battles and Conflagrations	1665	97
	Don Juan Galvan . . .	Loesia .	Studied at Rome . .	History	1658	60
	Pedro de Obregon . . .	Madrid .	Vincenzio Carducci .	History	1658	60
	Orazio Riminaldi . . .	Pisa . .	Orazio Lomi, Gentileschi	History	1630	32
	Bartolome Roman . . .	Madrid .	Vincenzio Carducci, and Velasquez . . .	History	1659	61
	Andrea Vaccaro	Naples .	Massimo Stanzione .	History	1670	72
	Christoval Vela	Jaen . .	P. de Cespedes, and Vincenzio Carducci	History	1658	60
	Daniel Vertangen . . .	Hague .	Cornelius Poelemburg	Landsc. with Figures		
1599	Francisco Collantes . .	Madrid .	. . . . .	Hist. and Landscapes	1656	57
	Hubert Jacobsz, called Grimani	Delft . .	Studied at Venice . .	Portraits	1628	29
	John Miel	Near Antwerp .	Gerard Segers . . .	History, Fairs, Festivals, &c. . . .	1664	65
	Sir Anthony Vandyck . .	Antwerp .	Rubens	History and Portraits	1641	42
	Gio. Batista Vanni . . .	Florence .	Cristoforo Allori . .	Painted and engraved History		
	Juan Luis Zambrano . .	Cordova .	Pablo de Cespedes .	History	1639	40
1600	Filippo d'Angeli	Rome . .	. . . . .	Landsc. and Battles	1640	40
	Michele Angelo Cerquozzi, called dalle Battaglie .	Rome . .	Pietro Paolo Bonzi .	Battles, Fairs, and Festivals . . .	1660	60
	Michele Angelo Colonna .	Ravenna .	Gabrielle Ferrantini, and Girolamo Curti	Perspective Views .	1687	87

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Giovacchino Axareto . .	Genoa .	Gio. Andrea Ansaldi .	History	1649	49
	Giuseppe Badaracco . .	Genoa .	Gio. Andrea Ansaldi .	History	1657	57
	Antonio Ricci, called Barbalunga	Messina .	Domenichino . . .	History		
	John William Baur . . .	Strasburg	Frederick Brendel . .	Views, and engraved various subjects .		
	James Blanchard . . .	Paris . .	Nicholas Botteri . .	Painted and engraved History	1638	38
	J. G. Blecker	Haerlem .	. . . . .	Engraved History and Landscapes . .		
	Frederick Bloemaert . .	Utrecht .	Abraham Bloemaert .	Engr. various subjects		
	William de Buytenweg .	Rotterdam	. . . . .	Painted Conversations and Landscapes, and engraved . .		
	Guido Cagnacci	Castel Durante .	Guido Reni . . .	History	1680	80
	Giuseppe Caletti . . .	Ferrara .	Studied the works of Titian	History	1660	60
	Alonso Cano	Grenada .	Francesco Pacheco, and Juan del Castillo .	History	1676	76
	Dancker Danckert . . .	Antwerp .	Cornelius Danckert .	Engr. Landsc. &c. .		
	Jacinto Jeronimo de Espinosa	Valencia .	Francisco Ribalta . .	History	1680	80
	John Baptist Franck . .	Antwerp .	Sebastian Franck . .	Interiors of Galleries, and Conversations		
	Cornelius Galle, the younger	Antwerp .	His father	Engr. Hist. and Portr.		
	John Frederick Greuter .	Rome . .	Matthew Greuter . .	Engr. Hist. Portr. &c.		
	John David de Heem . .	Utrecht .	His father	Flowers, Fruit, Vases, &c.	1674	74
	John van Hoeck . . .	Antwerp .	Rubens	History and Portraits	1650	50
	Claude Gelée, of Lorraine	Chamagne	Agostino Tassi . . .	Landc. and Sea-ports	1682	82
	John Louys, or Loys . .	Antwerp .	Peter Soutman . . .	Engraved History, Portraits, &c. . .		
	Giuseppino da Macerata .	Macerata .	Agostino Caracci . .	History		
	Andrea Malinconico . .	Naples .	Massimo Stanzioni .	History		
	Vincenzio Manenti . . .	Canimorto	Giuseppe Cesari, and Domenichino . .	History	1674	74
	Theodore Matham . . .	Haerlem .	Cornelius Bloemaert .	Engraved History and Portraits . . .		
	Gio. Batista Mercati . .	Citta S. Sepolcro .	Pietro da Cortona . .	Painted and engraved History		
	Peter Molyn, the elder .	Haerlem .	. . . . .	Painted and engraved Landscapes . .		
	Francesco Montelatici . .	Florence .	Giovanni Bilivert . .	History	1661	61
	Peter Neef, the younger .	Antwerp .	His father	Insides of Churches and Temples . .		
	Pier Martire Negri . . .	Cremona .	Gio. Batista Trotti .	History		
	John van Nes	Dort . .	Michael J. Mirevelt .	History and Portraits	1650	50
	Jacob van Oost	Bruges .	Studied in Italy . .	History and Portraits	1671	71
	Giovanni Paderna . . .	Bologna .	Girolamo Curti . .	Perspective and Architecture . . .	1640	40
	William Panneels . . .	Antwerp .	Rubens	Engr. Hist. and Portr.		
1600	Gio. Batista Pasqualini .	Cento .	Ciro Ferri	Painted and engraved History		
	Francesco di Rosa, called Pacicco	Naples .	Massimo Stanzione .	History	1654	54
	Cornelius Schut	Antwerp .	Rubens	Painted and engraved History . . .	1660	60

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Christopher van Sichem .	Amsterdam	Henry Goltzius . .	Engr. Hist. and Portr. on wood and copper		
	Peter van Sompel . . .	Antwerp .	Peter Soutman . . .	Engr. Hist. and Portr.		
	Jonas Suyderhoef . . .	Leyden .	Peter Soutman . . .	Engr. Hist. Portr. and various subjects .		
	Terenzio Terenzi, da Urbino	Urbino .	Federigo Baroccio .	History		
	Rombout van Troyen . .	Antwerp .	Studied in Italy . .	Architectural Views and Ruins . . .	1650	50
	Orazio Vajano	Florence .	. . . . .	History		
	Peter Valentin	Colomiers en Brie	Simon Vouet . . .	History, Concerts, Gamesters, &c. .	1632	32
	Nicholas John Visscher .	Amsterdam	. . . . .	Engraved Portr. and various subjects .		
	Paul de Vos	Alost . .	Francis Snyders . .	Animals and Huntings		
	John Witdoeck	Antwerp .	. . . . .	Engraved History .		
	John Wynants	Haerlem .	. . . . .	Landscapes . . .	1670	70
1601	Giulio Benso	Genoa .	Gio Batista Paggi . .	Hist. and Perspective	1668	67
	Andrea Camassei . . .	Bevagna .	Domenichino, and A. Sacchi	History	1648	47
	Claude Mellan	Abbeville	Simon Vouet . . .	Engr. Hist. and Portr.	1688	87
	Angelo Nardi	In Italy .	Paolo Veronese . .	History in Spain .	1660	59
	Peter Nolpe	Hague . .	. . . . .	Engr. Hist. Portr. and various subjects .		
	Peter Oliver	London .	Isaac Oliver . . .	History and Portraits in Miniature . .	1660	59
	Solomon Savery	Amsterdam	. . . . .	Engr. Hist. and Portr.		
	Francis Stella	Lyons . .	James Stella . . .	History	1661	60
1602	Evert van Aalst, or Aelst .	Delft . .	. . . . .	Game, Armour, Vases, &c.	1658	56
	Felix Castello	Madrid .	Vincenzio Carducci .	History	1656	54
	Costanza Cattanio . . .	Ferrara .	Ippolito Scarcellino, and Guido Reni . . .	History	1665	63
	Philip de Champagne . .	Brussels .	. . . . .	History and Portraits	1674	72
	Justus van Egmont . . .	Leyden .	Rubens	History	1674	72
	Sebastian Martinez . .	Jaen . .	. . . . .	History	1667	65
	Peter Quast	Hague .	. . . . .	Painted and engraved Drolls, Beggars, &c.		
	Carlo Ridolfi	Vicenza . .	Antonio Vassilacchi .	History and Portraits	1660	58
	Simon Peter Tillemans .	Bremen .	Studied in Italy . .	Portr. and Landscapes		
1603	Mario Nuzzi, called Mario di Fiori	Penna . .	Tommaso Salini . .	Flowers and Fruit .	1673	70
	Pietro Paolini	Lucca . .	Angelo Caroselli . .	History, Conversations, &c. . . .	1681	78
	Cristobal Garcia Salmeron	Cuenca .	Pedro Orrente . . .	History and Animals	1666	63
	Simon de Vos	Antwerp .	Rubens	History and Portraits		
	Peter John van Asch . .	Delft . .	. . . . .	Landscapes . . .		
	Connelius Bloemaert . .	Utrecht .	Crispin de Passe . .	Engr. Hist. and Portr.	1680	77
	John van Bronkhorst . .	Utrecht .	John Verburg . . .	Painted on glass, and engraved . . .		
	Antonio Del Castillo . .	Seville .	Francisco Zurbaran .	History	1667	64
	Michael Corneille, the elder	Paris . .	Simon Vouet . . .	Painted and engraved History		
	John Cosiers	Antwerp .	Cornelius de Vos . .	History		
	Francesco Curti	Bolona .	. . . . .	Engr. Hist. and Portr.		
	Nicholas Knufer, or Knuffer	Leipsic .	Abraham Bloemaert .	History and Battles	1660	57
1604	Mario Balassi	Florence .	Roselli, and D. Passignano	History	1667	63

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Camillo Congio	Rome		Engraved History		
	Francisco Fernandez	Madrid	Bartolomeo Carducci	History	1646	42
	Francesco Furini	Florence	Roselli, and D. Passignano	History	1646	42
	Daniel van Heil	Brussels		Landscapes and Conflagrations		
	William Honthorst	Utrecht	Abraham Bloemaert	History and Portraits	1683	79
	Christian van Kowenberg	Delft	John van Es	History	1667	63
	John Anthony Leisman	In Germany	Studied in Italy	Hist. Portr. Landsc. and Sea-ports	1698	94
	Anthony Palamedes Staevaerts	Delft		Conversations	1680	76
	Francis Vander Steen	Antwerp		Engr. Hist. Portr. &c.		
1605	Ottavio Amiconi	Brescia	Antonio Gandini	History	1661	56
	Annibale Castelli	Bologna	Pietro Faccini	History		
	Carlo Cornara	Milan	Camillo Procaccini	History	1673	68
	Francesco Cozza	Istilo	Domenichino	History	1682	77
	Charles David	Paris		Engraved History and various subjects		
	Luca de Ferrari	Reggio	Guido Reni	History	1654	49
	Felice Ficherelli	Florence	Jacopo Empoli	History	1660	55
	Pietro Liberi	Padua	Alessandro Varotari	History	1687	82
	Rodolph Meyer	Zuric	John Meyer	Painted and engraved Hist. and Portraits		
	Gio. Batista Salvi, called Il Sassoferrato	Sassoferrato	Tarquinio Salvi	History	1685	80
	Pietro Vecchia	Venice	Alessandro Varotari	Banditti, Corps-de-Gardes, &c.	1678	73
	Lucas Vorsterman, the younger	Antwerp	His father	Engr. Hist. and Portr.		
	Francesco Zucco	Bergamo	Pietro Moroni	History and Portraits	1627	22
1606	John Boulanger	Troyes	Guido Reni	History	1660	54
	Gio. Domenico Cerrini	Perugia	Guido Reni	History	1681	75
	Peter Clouet, or Clowet	Antwerp	Spierre and Bloemaert	Engr. Hist. Portr. &c.		
	Albert Cuyp	Dort	Jacob Gerritze Cuyp	Landscapes, Cattle, Sea-pieces, Frost-pieces, &c.		
	Cæsar van Everdingen	Alkmaer	John van Bronkhorst	History and Portraits		
	Orazio Ferrari	Voltri	Gio. Andrea Ansaldi	History	1657	51
	Peter Francois	Mechlin	His father, and G. Segers	History and Portraits	1654	48
	Simon Francois	Tours		Portraits	1671	65
	Louis Primo, called Gentile	Brussels	Studied at Rome	History and Portraits	1670	64
	Gio. Francesco Grimaldi, called Il Bolognese	Bologna	The Caracci	Painted and engraved Landscapes	1680	74
	Lawrence de la Hire	Paris	Stephen de la Hire	Painted and engraved Hist. Landsc. &c.	1656	50
	Peter de Jode, the younger	Antwerp	His father	Engr. Hist. and Portr.		
	Lorenzo Lippi	Florence	Studied the works of S. di Titi	History	1664	58
	Henry Mauperché	Paris		Painted and engraved Hist. and Landsc.		
	Monnicks, or Monnix	Bois-le-Duc	Studied at Rome	Architectural Views, Markets, &c.	1686	80
	Egbert van Panderen	Haerlem		Engraved Hist. and various subjects		
	John Payne	London	Simon de Pass	Engraved Portr. and various subjects	1647	41
	Francis Lucas Peters	Mechlin	Gerard Segers	Landsc. and Figures	1654	48
	Pablo Pontons	Valencia	Pedro Orrente	History and Portraits	1670	64

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Rembrandt van Ryn . .	Near Leyden . .	Jacob van Zwaanenburg	History, Portraits, and Landscapes . .	1674	68
	Pietro Ricchi, called Il Lucchese	Lucca . .	Passignano and Guido Reni	History	1675	69
	Joachim de Sandrart . .	Frankfort	Matthew Merian and T. de Bry, and Gerard Honthorst . . .	History	1688	82
	Francisco Varela . . .	Seville . .	Pablo de las Roelas .	History	1656	50
	Cornelius Zachtleven . .	Rotterdam	. . . . .	Interiors of Farmhouses and Kitchens, Drunken Frolicks, &c. . . .		
1607	Vincenzio Dandini . . .	Florence .	Pietro da Cortona . .	History	1675	68
	Abraham Diepenbeck . .	Bois-le-Duc	Rubens	History	1675	63
	Israel Henriet	Nancy . .	Antonio Tempesta .	Engraved Views and various subjects .	1661	54
	Wenceslaus Hollar . . .	Prague .	Matthew Merian . .	Engraved History, Portraits, Views, and various subjects	1677	70
	John Lievens	Leyden .	Peter Lastman . . .	Painted and engraved History, Portr. and various subjects .		
	Alfonso Rivarola, called Il Chenda	Ferrara .	Carlo Bononi . . .	History	1640	33
	Anna Maria Schurmans .	Utrecht .	. . . . .	Portraits, &c. . .	1678	71
	Palamedes Staevaerts . .	London .	. . . . .	Battles and Attacks of Robbers . .	1638	31
	Theodore van Thulden .	Bois-le-Duc	Rubens	History, and Village Festivals . . .	1676	69
	Remi Vuibert	Paris . .	Simon Vouet . . .	Painted and engraved History		
	Emanuel de Wit	Alkmaer .	Evert van Aelst . .	Interiors of Churches and Temples . .	1692	85
1608	Adrian Brower	Haerlem .	Francis Hals . . .	Drunken Frolics and Quarrels . . .	1640	32
	Salvi Castellucci . . .	Arezzo .	Pietro da Cortona . .	History	1672	64
	Josse Craesbecke . . .	Brussels .	Adrian Brower . .	Drolls and Drunken Frolics	1688	80
	Gio. Stefano Danedi . .	Treviglio .	Cavaline Morazzone .	History	1689	81
	Jerome David	Paris . .	. . . . .	Engr. Hist. and Portr.		
	Nicholas Mignard . . .	Troyes .	Studied the works of Primaticcio . . .	History	1668	60
	Carlo Francesco Nuvolone	Milan . .	GiulioCesareProcaccini	History and Portraits	1661	53
	Gerard Terburg . . .	Zwoll . .	His father	Domestic subjects, and Musical Parties	1681	73
	Henry van Vliet . . .	Delft . .	William van Vliet . .	Portraits and Interiors of Churches . .		
		Harlingen	. . . . .	History and Portraits	1651	42
1609	Jacob de Backer . . .	Paris . .	. . . . .	Painted and engraved History	1674	65
	Louis Boullongne, the elder			History and Portraits	1679	70
	Carlo Ceresa	Bergamo .	Daniello Crespi . .	Painted and engraved Hist. and Portraits		
	Solomon Coninck . . .	Amsterdam	Nicholas Moyaert . .	Portraits in Miniature	1672	63
	Samuel Cooper	London .	John Hoskins . . .	History and Drolls .	1674	65
	Bertram de Fouchier . .	Bergen-op-Zoom .	A. Vandyck	History	1660	51
	Bernardino Gagliardi . .	Citta di Castello .	Avanzino Nucci . .			

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	John Baptist van Heil	Brussels		History and Portraits		
	Robert van Hoeck	Antwerp		History, Landscapes, Battles, &c.		
	Nicholas Lastman	Haerlem	John Pinas	Engr. Hist. and Portr.		
	Peter van Lint	Antwerp	Studied at Rome	History and Portraits		
	Agostino Mitelli	Bologna	In the school of the Caracci	Painted and engraved architectural subjects	1660	51
	Pietro Francesco Mola	Coldra	Giuseppe Cesari, and F. Albano	Hist. and Landscapes	1665	56
	Erasmus Quellinus	Antwerp	Rubens	History and Portraits	1678	69
	Giulio Cesare Venenti	Bologna	Filippo Brizio	Engr. Hist. and Landsc.		
	Danielle da Volterra	Volterra	Gio. Antonio Razzi, and Bal. Peruzzi	History	1666	57
	Herman Zachtleven	Rotterdam	John van Goyen	Landscapes and Views on the Rhine	1685	76
1610	M. Angelo Campidoglio	Rome	Fioravanti	Flowers and Fruit	1670	60
	John Asselyn	Antwerp	Esais Vande Velde	Landscapes and Views	1660	50
	Stefano della Bella	Florence	Cantagallina	Engraved History and various subjects	1664	54
	James Bellange	Chalons	Claude Henriet	Engraved History		
	Domenico de Benedettis	In Piedmont	Fabrizio Santafede, and Guido Reni	History	1678	68
	John van Bockhorst, called Langen Jan	Munster	Jacob Jordaens	History and Portraits		
	Abraham Bosse	Tours	Imitated the style of Callot	Engr. Hist. Portr. and various subjects		
	John Both	Utrecht	Abraham Bloemaert	Landscapes	1650	40
	Giuseppe Cremonese	Ferrara		Painted and engraved History	1660	50
	Peter Daret	Paris		Engr. Hist. and Portr.		
	William Dobson	London	Robert Peake	History and Portraits	1646	36
	Anthony Vander Does	Hague		Engr. Hist. and Portr.		
	Edward Eckman	Mechlin	Imitated the style of Callot	Engraved various subjects on wood		
	Giacomo Giorgetti	Assisi	Giovanni Lanfranco	History		
	Gregory Huret	Lyons		Engr. Hist. and Portr.		
	Juriaen Jacobsz	Hamburg	Francis Snyders	Hist. Portr. Animals, and Huntings	1664	54
	Leonard Vander Koogen	Haerlem	Jacob Jordaens.	Conversations, and Boors regaling	1681	71
	Francesco Lauri	Rome	Andrea Sacchi	History	1635	25
	Don Simon de Leon Leal	Madrid	Pedro de las Cuevas	History and Portraits	1687	77
	William de Leuw	Antwerp	Peter Soutman	Engr. Hist. Portr. and various subjects		
	Peter Mignard	Troyes	Simon Vouet	History and Portraits	1695	85
	Gio. Batista Monti	Genoa	Luciano Borzoni	History and Portraits	1657	47
	Pedro de Moya	Granada	Juan del Castello	History	1666	56
	Adrian van Ostade	Lubeck	Francis Hals	Painted and engraved Boors regaling, Interiors of Kitchens, &c.	1685	75
	Juan de Pareja	In South America	Studied the works of Velasquez	History and Portraits	1670	60
	Gio. Batista Passeri	Rome	Domenichino	History, Portraits, dead Game, &c.	1679	69

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Pietro del Po	Palermo .	Domenichino . . .	Painted and engraved History	1692	82
	James Potma	Workum .	Wybrant de Gheest .	History and Portraits	1684	74
	John de Reyn	Dunkirk .	Anthony Vandyck .	History and Portraits	1678	68
	Raffaelle Scaminossi . .	Borgo S. Sepolcro .	Raffaellino del Colle .	Painted and engraved History		
	Gio. Andrea Sirani . .	Bologna .	Guido Reni	Painted and engraved History	1670	60
	Dirk, or Theodore Stoop .	In Holland	. . . . .	Painted and engraved Landsc. and Horses		
	David Teniers, the younger	Antwerp .	His father, and A. Brower	Painted and engraved Landscapes and Merry-makings .	1694	84
	John Thomas	Ypres . .	Rubens	History		
	Francis Tortebat . . .	Paris . .	Simon Vouet . . .	Painted and engraved History and Portr.		
	William Vande Velde, the elder	Leyden .	. . . . .	Shipping and Sea-fights	1693	83
	Cornelius Visscher . . .	Haerlem .	Peter Soutman . . .	Engraved Hist. Portr. and various subjects		
	John George van Vliet .	Delft . .	Rembrandt	Engr. Hist. Portr. &c.		
1611	John van Balen	Antwerp .	Henry van Balen . .	History		
	Don Sebastian de Herrera Barnuevo	Madrid .	Alonso Cano . . .	History	1671	60
	Ferdinand Bol	Dort . .	Rembrandt	Painted and engraved Hist. Portraits, &c.		
	Gio. Batista Bolognini . .	Bologna .	Guido Reni	Painted and engraved History	1688	77
	Giulio Carpioni	Venice .	Alessando Varotari .	Hist. and Bacchanals	1674	63
	Gio. Francesco Cassana .	Genoa .	Bernardo Strozzi . .	History and Portraits	1691	80
	Baldassare Franceschini .	Volterra .	M. Rosselli, and Giovanni de S. Giovanni	History	1689	78
	Cha. Alphonse du Fresnoy	Paris . .	Simon Vouet . . .	History	1665	54
	Giacinto Gimignani . .	Pistoja .	N. Poussin, and P. da Cortona	History	1680	69
	Adrian Hanneman . . .	Hague .	John Ravesteyn . .	History and Portraits	1680	69
	Minderhout Hobbema . .	Haerlem .	. . . . .	Landscapes . . .		
	Francesco Quaini . . .	Bologna .	Agostino Mitelli . .	Architectural Views	1680	69
	Christopher Storer . . .	Constance	Ercole Procaccini . .	History	1671	60
	Pietro Testa	Lucca . .	Domenichino, and P. da Cortona . . .	Painted and engraved History, &c. . .	1650	39
	Juan de Toledo	Lorca . .	Anniello Falcone . .	History, Battles, and Sea-pieces . . .	1665	54
1612	Mark de Bye, or Bie . .	Hague .	J. Vander Does . .	Painted and engraved Landsc. and Cattle		
	Simone Cantarini, called Simone da Pesaro . . .	Pesaro .	Guido Reni	Painted and engraved History	1648	36
	Emelraet	Antwerp .	Studied at Rome . .	Landscapes . . .		
	Domenico Garguoli . .	Naples .	Anniello Falcone . .	Hist. and Landscapes	1679	67
	Peter Janssens	Amsterdam	John van Bronckhorst	History on Glass .	1672	60
	Lorenzo Loli	Bologna .	Guido Reni	Painted and engraved History		
	Peter Lombard	Paris . .	Simon Vouet . . .	Engr. Hist. and Portr.		
	Domenico Maroli . . .	Messina .	Antonio Ricci . . .	History	1674	62
	Jusepe Martinez . . .	Saragossa	Studied at Rome . .	History	1682	70

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	John Meyssens	Brussels	Anthony van Opstal	Painted and engraved Hist. and Portraits		
	John Morin	Paris	Philip de Champagne	Engr. Hist. and Portr.		
	Bartolomeo Palombo	Rome	Pietro da Cortona	History		
	Peter Stoop	In Holland		Battles, Huntings, and Sea-ports	1686	74
	Simon de Vlieger	Amsterdam		Sea-pieces and Landsc.		
	Renier Zeeman	Amsterdam		Painted and engraved Views and Sea-pieces		
1613	Jaques Artois	Brussels	John Wildens	Landscapes	1665	52
	Thos. Willeborts Boschaert	Bergen-op-Zoom	Gerard Segers	History	1656	43
	Giovanni Maria Bottala	Savona	Pietro da Cortona	History	1644	31
	John Boulanger	Troyes		Engr. Hist. and Portr.		
	Gerard Douw	Leyden	Rembrandt	Portraits and domestic subjects	1674	61
	Bartholomew Vander Helst	Haerlem		History and Portraits	1670	57
	Peter de Laer, called Bamboccio	Laaren	Studied in Italy	Fairs, Huntings, &c.	1673	60
	Otho Marcellis	Amsterdam		Reptiles, Insects, and Plants	1673	60
	Juan de Montero	Madrid	Pedro de las Cuevas	History	1680	67
	Bartolome Estevan Murillo	Seville	Don Diego Velasquez	History and Portraits	1685	72
	Gio. Paolo Oderico	Genoa	Domenico Fiasella	History and Portraits	1657	44
	Simon de Pass	Utrecht	Crispin de Pass	Engraved Portr. and various subjects		
	Gaspar Poussin	Rome	Nicholas Poussin	Landscapes	1675	62
	Mattia Preti, called Il Calabrese	Taverna	Gio. Lanfranco, and Guercino	History	1699	86
	Antonio Travi, called Il Sordo di Sestri	Sestri	Bernardo Strozzi	Landscapes	1668	55
	Abraham Willaerts	Utrecht	John Bylaert, and Simon Vouet	History	1660	47
1614	John Almeloven	In Holland		Engraved Portraits and Landscapes		
	Baldassare Bianchi	Bologna	Giovanni Paderna	History	1679	65
	Don Juan Carrenno	Abiles	Pedro de las Cuevas	History and Portraits	1685	71
	Bertholet Flemael	Liege	Gerard Doufflet	History		
	Govaert Flink	Cleves	Rembrandt	History and Portraits	1660	46
	Pedro Nunnez	Seville	Guercino	History	1654	40
	Bonaventura Peters	Antwerp		Sea-pieces and Storms	1652	38
	Giles Roussellet	Paris		Engr. Hist. and Portr.		
	Nicholas de Helt Stoccade	Nimuegen	Martin Ryckaert	History, Portraits, and Landscapes		
	Pedro Valpuesta	Osma	Eugenio Caxes	History	1668	54
	James Vanloo	Sluys		History and Portraits	1670	56
	Francis Wouters	Liere	Rubens	Hist. and Landscapes	1659	45
1615	Matthias Vanden Berg	Ipres	Rubens	History		
	Benjamin Cuyp	Dort	Studied the works of Rembrandt	History		
	Giovanni Fulco	Messina	Massimo Stanzione	History	1680	65
	John Lenfant	Abbeville	Claude Mellan	Engr. Hist. and Portr.		
	Gabriel Metzu	Leyden		Domestic subjects and Conversations	1658	43
	John Dughet, called Poussin	Rome	Nicholas Poussin	Engraved History		

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Arnold van Ravesteyn	Hague	John van Ravesteyn	Portraits		
	Salvatore Rosa	Naples	Anniello Falcone	Hist. and Landscapes	1673	58
	David Ryckaert	Antwerp	Martin Ryckaert	Peasants regaling, Musical Parties, &c.		
	Louis Testelin	Paris	Simon Vouet	Painted and engraved History	1655	40
1616	Sebastian Bourdon	Montpelier	Studied in Italy	Painted and engraved History and Lands.	1671	55
	Gio. Benedetto Castiglione	Genoa	Gio. Batista Paggi, and Gio. Andrea di Ferrari	Hist. Lands. with Animals, and etched	1670	54
	Pier Francesco Cittadini	Milan	Guido Reni	History, Fruit, Flowers, Game, &c.	1681	65
	Carlo Dolci	Florence	Jacopo Vignali	History	1686	70
	Onofrio Gabriello	Messina	Antonio Ricci, and P. da Cortona	History	1706	90
	Ludolph de Jong	Overschie	C. Zachtleven, and John Bylaert	Portraits, Huntings, and Battles	1697	81
	John Jordaens	Delft	Studied in Italy	History		
	Solomon Ruysdael	Haerlem		Lands. and Views	1670	54
	Luigi Scarramuccia	Perugia	Guido Reni	Painted and engraved History	1680	64
	Giles van Schagen	Alkmaer	Solomon van Ravensteyn	Dutch Kitchens and Conversations	1668	52
	N. La Tombe	Amsterdam	Studied in Italy	Portraits, Landscapes, and Views	1676	60
	Thomas Wyck	Haerlem		Fairs, Markets, and Sea-ports	1686	70
	Thomas Blanchet	Paris	Andrea Sacchi	History	1689	72
1617	Gio. Agnolo Canini	Rome	Domenichino, and Barbalunga	History	1666	49
	Bernardino Capitelli	Siena	Alessandro Casolani	Painted and engraved History		
	Michael Dorigny	St. Quintin	Simon Vouet	Painted and engraved History	1665	48
	Sir Peter Lely	Soest	Peter Grebber	History, but chiefly Portraits	1680	63
	Isaac van Ostade	Lubeck	Adrian van Ostade	Landscapes, and Winter pieces		
	John le Pautre	Paris		Engraved various subjects	1682	65
	Giacomo Piccini	Venice		Engr. Hist. and Portr.		
	Carlo Sacchi	Pavia	Studied the works of Paolo Veronese	History	1706	89
	Gio. Francesco Romanelli	Viterbo	Pietro da Cortona	History	1662	45
	Eustachius Le Sueur	Paris	Simon Vouet	History	1655	38
	Carlo Cane	Gallarate	Cavaliere Morazone	History	1688	70
1618	Francis Chaveau	Paris	Lawrence de la Hyre	Engraved History and various subjects	1676	58
	Gonzales Coques	Antwerp	David Ryckaert	Small Portraits	1684	66
	Gioseffo Danedi	Treviglio	Guido Reni	History	1688	70
	Conrad Meyer	Zuric	Matthew Merian	Painted History and Portraits, and engraved various subjects	1689	71

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Niccolo Musso	Casalmonferrato .	M. Angelo da Caravaggio.	History		
	Gio. Pietro Possenti . .	Bologna .	Benedetto Possenti .	History and Battles		
	Josef Sarabia	Seville .	Francisco Zurbaran .	History	1669	51
	Abraham Vanden Tempel	Leyden .	George van Schooten	History, Portraits, and Conversations . .	1672	54
	John Philip van Thielen .	Mechlin .	Daniel Segers . . .	Flowers	1667	49
	Anthony Waterloo . . .	Utrecht .	. . . . .	Painted and engraved Landscapes . .		
1619	Charles Le Brun . . .	Paris . .	Simon Vouet . . .	History	1690	71
	Nicholas Cochin . . .	Troyes .	James Callot . . .	Engraved History and various subjects .		
	James William Delft . .	Delft . .	Michael Mirevelt . .	Painted and engraved Portraits . . .		
	Philip de Koning . . .	Amsterdam	Rembrandt	History and Portraits	1689	70
	Pietro Montanini . .	Perugia .	Ciro Ferri, and Sal. Rosa	Landscapes . . .	1689	70
	Arnold Vander Neer .	Amsterdam	. . . . .	Views by Moonlight	1683	64
	John Henry Schoenfeld .	Biberach .	John Sichelbein . .	Painted History, and engraved various subjects . . .	1689	70
	John Spilberg	Dusseldorp	Govaert Flink . . .	History and Portraits	1690	71
1620	William van Aelst . . .	Delft . .	Evert van Aelst . .	Dead Game and Still-life	1679	59
	Stephen Baudet	Blois . .	Studied at Rome . .	Engraved Hist. Portr. and Landscapes .	1691	71
	Cornelius Bega	Haerlem .	Adrian van Ostade .	Painted and engraved Dutch Peasants regaling	1664	44
	Clemente Bocciardo . .	Genoa .	Bernardo Strozzi . .	History	1658	38
	Gio. Batista Bonacina . .	Milan . .	. . . . .	Engr. Hist. and Portr.		
	Ippolito Borghese . . .	Naples .	Francesco Curia . .	History		
	Geronimo de Bovadilla .	Antequera	Francisco Zurbaran .	Hist. and Perspective Views	1680	60
	Frederick Boutats . . .	Antwerp .	. . . . .	Engraved Portr. and various subjects .		
	Bartholomew Breemberg	Utrecht .	Studied in Italy . .	Landsc. with Figures	1660	40
	Dom. Maria Canuti . .	Bologna .	Guido Reni . . .	Painted and engraved History and Portr.		
	Gio. Batista Cavazza . .	Bologna .	Cavedone, and Guido	Painted and engraved History		
	Cornelius van Delen . .	Antwerp .	Cornelius Visscher .	Engr. Hist. and Portr.		
	Francis Deloram . . .	London .	. . . . .	Engraved Portraits		
	Ignacio de Iriarte . . .	Biscay .	Francisco de Herrera, the elder	Landscapes . . .	1685	65
	Theodore Kessell . . .	Antwerp .	. . . . .	Engr. Hist. Portr. &c.		
	Nicholas Lauwers . . .	Leuze . .	Paul Pontius . . .	Engr. Hist. and Portr.		
	Arnold Maas	Gouda .	David Teniers, the younger	Painted Wakes and Festivals . . .		
	Juan Beautista Mazo . .	Madrid .	Don Diego Velasquez	Painted Hist. Portr. and Landscapes .	1670	50
	Henry Naiwinck . . .	Utrecht .	. . . . .	Painted and etched Landscapes . .		
	Jurian Ovens	Amsterdam	Rembrandt	Portr. and subjects by torchlight . .		
	Gabriel Perelle	Paris . .	. . . . .	Engraved Landscapes		

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Andrea Podesta	Genoa .	Gio. Andrea Ferrari .	Painted and engraved History		
	Diego Polo, the younger .	Burgos .	Antonio Lanchares .	History	1655	35
	Francis Post	Haerlem .	John Post	Painted and engraved Views	1680	60
	Nicholas Ryckman . . .	Antwerp .	Paul Pontius . . .	Engraved History .		
	Herman Swanevelt . . .	Woerden	G. Douw, and studied in Italy, under Claude	Painted and engraved Landscapes . .	1690	70
	Sebastian Vouillemont . .	Bar-sur-Aube .	Daniel Rabel . . .	Engraved historical subjects, &c. . .		
	Philip Wowermans . . .	Haerlem .	John Wynants . . .	Huntings, Horse-fairs, Halts of Cavalry, &c.	1668	48
	Gio. Batista Zampezzo .	Cittadello	Jacopo Apollonio . .	History	1700	80
1621	Jacopo Chiavistelli . . .	Florence .	M. Angelo Colonna .	Perspective and Architectural Views	1698	77
	Francis Colignon . . .	Nancy .	James Callot . . .	History and Views .		
	Jacopo Cortese, called Il Borgognone	St. Hippolyte . .	Studied the works of Giulio Romano . .	Painted and engraved Battles	1676	55
	Gerbrant Vanden Eeckhout	Amsterdam	Rembrandt	History and Portraits	1674	53
	Aldert van Everdingen . .	Alkmaer .	Roland Savery, and Peter Molyn . .	Painted and etched Landscapes, Waterfalls, and Sea-pieces	1675	54
	Cornelius Maan	Delft . .	Studied in Italy . .	History and Portraits	1706	85
	MatthewMerian,theyounger	Basle . .	Rubens, and Vandyck	History and Portraits		
	Giulio Cesare Milani . .	Bologna .	Flaminio Torre . .	History	1678	57
	Adam Pynaker	Pynaker .	Studied in Italy . .	Landscapes . . .	1673	52
	Domenico Santi	Bologna .	Agostino Mitelli . .	Perspective and Architectural Views	1694	73
	Israel Silvestre	Nancy .	Israel Henriot . . .	Engr. various subjects	1691	70
	Flaminio Torre	Bologna .	Cavedone, and Guido Reni	Painted and engraved History . . .		
	John Baptist Weeninx . .	Amsterdam	Abraham Bloemaert .	Hist. Portr. Landsc. Sea-ports, &c. .	1660	39
	H. Martin Rokes, called Zorg	Rotterdam	David Teniers, the younger	Peasants regaling, and conversations . .	1682	61
				Engr. various subjects		
1622	Dominique Barriere . .	Marseilles	Studied at Rome . .	History	1656	34
	Bernardo Cavallino . . .	Naples .	Massimo Stanzioni .	History	1697	75
	DonDiegoGonzalez de Vega	Madrid .	Francisco Rici . . .			
	Francisco de Herrera, the younger	Seville .	His father	History, Flowers, and Fish	1685	63
	Melchior Kusell	Augsbourg	Matthew Merian . .	Engr. Portraits and various subjects .		
	Gio. Maria Morandi . .	Florence .	Giovanni Bilivert . .	History and Portraits	1717	95
	Emanuel Murant . . .	Amsterdam	Philip Wowermans .	Views and Buildings		
	Francis Poilly, the elder .	Abbeville	Peter Daret	Engr. Hist. and Portr.	1693	71
1623	Lazzaro Baldi	Pistoja .	Pietro da Cortona .	History	1703	80
	Francesco Barbieri, called da Legnano	Near Brescia . .	Pietro Ricchi . . .	Hist. and Landscapes	1698	75

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Giacinto Brandi	Poli . .	Gio. Giacomo Sementi, and Lanfranco . .	History	1691	68
	Frederick Casaubon . .	Solingen .	Charles Le Brun . .	History and Portraits	1690	67
	Eugenio de lasCuevas .	Madrid .	Pedro de las Cuevas .	Portraits	1667	44
	JacobVander Does, the elder	Amsterdam	Nicholas Moyaert . .	Landsc. and Cattle .	1673	50
	Giovanni Ghisolfi . . .	Milan . .	Salvatore Rosa . . .	History and Sea-ports	1683	60
	Filippo Lauri	Rome . .	Angelo Caroselli . .	Hist. and Bacchanals	1694	71
	Francesco di Maria . . .	Naples .	Domenichino . . .	History and Portraits	1690	67
	John Pesne	Rouen .	. . . . .	Engr. Hist. Portraits, and Landscapes .		
	Peter Paul Puget . . .	Marseilles	. . . . .	History	1695	72
	Antonio Garcia Reynoso .	Cabra . .	Sebastian Martinez .	Hist. and Landscapes	1677	54
	Peter van Schuppen, the elder	Antwerp .	Nanteuil	Engr. Hist. and Portr.		
	Wallerant Vaillant . . .	Lisle . .	Erasmus Quellinus .	Painted Portraits, and engraved various subjects . . .	1677	54
1624	Nicholas Berghem . . .	Haerlem .	J. van Goyen and John Baptist Weeninx .	Painted and etched Landsc. and Cattle	1683	59
	Paolo Emilio Besenzi . .	Reggio .	Francesco Albano . .	History	1666	42
	Albert Clouet	Antwerp .	Cornelius Bloemaert .	Engr. Hist. and Portr.		
	Giacomo Farelli	Naples .	Andrea Vaccaro . .	History	1706	82
	Antonio Giusti	Florence .	Cesare Dandini, and Mario Blassi . .	History, Huntings, and Landscapes .	1705	81
	Theodore Helmbrecker .	Haerlem .	Peter Grebber . . .	Fairs and Views in Rome	1694	70
	Nicholas Loir	Paris . .	Sebastian Bourdon .	Painted and engraved History . . .	1679	55
	Robert Streater	London .	Du Moulin	History, Portraits, Landscapes, &c .	1680	56
1625	Alexander Adriansen . .	Antwerp .	. . . . .	Fruit, Flowers, and Fish		
	Pietro Bellotti	Venice .	Girolamo Forabosco .	History and Portraits	1700	75
	Peter Boel	Antwerp .	Francis Snyders . .	Animals, Birds, Flowers and Fruit . .		
	Jacob de Bray	Haerlem .	Solomon de Bray . .	History	1680	55
	Antonio Busca	Milan . .	Ercole Procaccini . .	History	1686	61
	Valerio Castelli	Genoa .	Domenico Fiasella .	History and Battles	1659	34
	Antonio Castrejon . . .	Madrid .	. . . . .	History	1690	65
	Cornelius Caukerken . .	Antwerp .	. . . . .	Engr. Hist. and Portr.		
	Francis du Chatel . . .	Brussels .	David Teniers, the younger	Small Portraits and Conversations .		
	William van Drillenburg .	Utrecht .	Abraham Bloemaert .	Landscapes . . .		
	John Fyt	Antwerp .	. . . . .	Animals, particularly Dogs		
	Gio. Maria Galli, called Bibiena	Bibiena .	Francesco Albano . .	History	1665	40
	John van Heck	Quaremonde . .	Studied at Rome . .	Landscapes, Flowers, and Fruit . . .		
	John Lingelbach	Frankfort	Studied at Rome . .	Landscapes, Italian Markets, and Seaports	1687	62
	Vincent Malo	Cambray	Rubens, and David Teniers, the elder . .	Landsc. and Battles	1670	45

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Carlo Maratti	Camurano	Andrea Sacchi . . .	Painted and engraved History	1713	88
	Paul Potter	Enkhuysen	Peter Potter . . .	Painted and engraved Landsc. and Animals	1654	29
	John Sybrecht	Antwerp .	His father	Landscapes and Views	1703	78
	Orazio Talami	Reggio .	Pietro Desani . . .	Hist. and Architect.	1699	74
	Giles van Tilburg, the younger	Brussels .	His father, and Teniers	Village Festivals .		
	Peter Tyssens	Antwerp .	Studied the works of Vandyck	History and Portraits	1692	67
	Bernard Vaillant . . .	Lisle . .	Wallerant Vaillaint .	Painted and engraved Portraits . . .		
	James la Vecq	Dort . .	Rembrandt	History and Portraits		
	Cosimo Ulivelli	Florence .	Baldassare Franceschini	History		
	Peter Wowermans . . .	Haerlem .	Roland Rogman, and Philip Wowermans .	Huntings, Horse-fairs, &c.		
1626	Alessandro Badiali . . .	Bologna .	Flaminio Torre . . .	Painted and engraved History . . .	1671	45
	Francis Barlow	In Lincolnshire .	Shepherd	Animals, Birds, Fish, &c.		
	Henry Bary	In Holland	Cornelius Visscher .	Engraved Portr. and various subjects .		
	Carlo Cesi, or Cesio . .	Antrodoco	Pietro da Cortona . .	Painted and Engraved History . .	1686	60
	Richard Collin	Luxemburg	Joachim Sandrart . .	Engr. Hist. and Portr.		
	Stephen Gantrel . . .	Paris . .	. . . . .	Engr. Hist. and Portr.		
	Nicholas Poilly	Abbeville	Francis Poilly . . .	Engr. Hist. and Portr.	1696	70
	Cesare Pronti	Rimino .	Guercino	History	1708	82
	Josef Ramirez	Valencia .	Geronimo de Espinosa	History	1686	60
	Muzio Rossi	Naples .	Massimo Stanzioni .	History	1651	25
	James Rousseau	Paris . .	Herman Swanevelt .	Landscapes . . .		
	Antonio Triva	Reggio .	Guercino	History	1699	73
	Gerard Valk, or Valck .	Amsterdam	Abraham Blooteling .	Engr. Hist. and Portr.		
1627	Francisco Caro	Seville .	Alonso Cano . . .	History	1667	40
	Gerard Edelinck . . .	Antwerp .	Cornelius Galle . .	Engr. Hist. and Portr.	1707	80
	Ippolito Galantini . . .	Genoa .	Gio. Batista Stefaneschi	History	1706	79
	Henry Grauw	Hoorn .	P. Grebber, and Jacob van Kampen . . .	Historical and fabulous subjects . .	1682	55
	Samuel van Hoogstraeten .	Dort . .	Rembrandt	Portraits, Landscapes, and Still-life . .	1678	51
	Onorio Marinari . . .	Florence .	Carlo Dolci	History	1715	88
	John Vander Meer, the elder	Schoonhoven . .	Studied in Italy . .	Landscapes, with Cattle and Marines .	1691	64
	Francis de Neve	Antwerp .	Studied in Italy . .	Painted and engraved Landsc. and Figures		
	John van Ossenbeck . .	Rotterdam	Studied at Rome . .	Painted and engraved various subjects .	1678	51
	Peter Roestraeten . . .	Haerlem .	Francis Hals . . .	Portraits and Still-life	1698	71
	Alessandro Rosi . . .	Florence .	Cesare Dandini . .	Hist. and Bacchanals	1697	70
	Henry Verschuring . . .	Gorcum .	John Both	Landsc. and Battles	1690	63
	Jacob Vander Ulft . . .	Gorcum .	. . . . .	History, Processions, and Markets . .		
	Matthew Withoos . . .	Amersfort	Jacob van Kampen .	Reptiles, Insects, and Plants	1703	76

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
1628	John Teunisz Blankhof	Alkmaer	Cæsar van Everdingen	Marines and Sea-ports	1670	42
	Carlo Cignani	Bologna	Francesco Albano	History	1719	91
	Guglielmo Cortese	St. Hippolyte	Pietro da Cortona	History	1679	51
	Noel Coypel	Paris	Guillerier	History	1707	79
	Biagio Falcieri	S.Ambrogio	Pietro Liberi	History	1703	75
	Barent Graat	Amsterdam	Studied the works of Bamboccio	Landscapes, with Figures and Animals	1709	81
	Prosper Henry Lankrinck	Germany	Studied the works of Titian	Landscapes	1672	44
	Alonso de Mesa	Madrid	Alonso Cano	History	1668	40
	Domenico Piola	Genoa	Gio. Dom. Capellini	History	1703	75
	Theodore Vander Schuur	Hague	Sebastian Bourdon	History and Portraits	1705	77
	James Vaillant	Lisle	Wallerant Vaillant	History and Portraits		
	John Wowermans	Haerlem	Philip Wowermans	Landsc. and Buildings	1666	38
1629	Henry Berkmans	Clunder	Thos W. Boschaert, and Jacob Jordaens	History and Portraits		
	Jeremiah Falck	Dantzic	Francis Chaveau	Engr. Hist. and Portr.		
	John van Hoogstraeten	Dort	. . . . .	History and Portraits		
	David Klocker	Hamburg	George Jacob	History and Portraits	1698	69
	Theodore van Loon	Brussels	Carlo Maratti	History		
	Bartolomeo Morelli	Pianora	Francesco Albano	History	1683	54
	Lorenzo Pasinelli	Bologna	Simone Cantarini	History	1700	71
	Giovanni Peruzzini	Ancona	Simone Cantarini	History	1694	65
	John Erasmus Quellinus	Antwerp	Erasmus Quellinus	History	1715	86
	Agostino Scilla	Messina	Antonio Ricci, and Andrea Sacchi	History	1700	71
	Francisco de Solis	Madrid	Juan de Solis	History	1684	55
	Vincent Vander Vinne	Haerlem	Francis Hals	History, Portraits, and Drolls	1702	73
	Rudolf Werenfels	Basle	Studied in Italy	Portraits	1673	44
1630	William van Bemmell	Utrecht	Herman Zachtleven	Landscapes	1703	73
	Cornelius Bischop	Dort	Ferdinand Bol	History and Portraits	1674	44
	Peter van Bredael	Antwerp	Imitated the works of John Breughel	Landsc. with Figures.		
	Orazio Bruni	Sienna	. . . . .	Engraved History		
	Francis Carré	In Friesland	. . . . .	Landscapes, and Village Festivals	1669	39
	Henry Danckers	Hague	Studied in Italy	Painted and engraved Landscapes		
	William Doudyns	Hague	Alexander Petit	History	1697	67
	John Edelinck	Antwerp	Gerard Edelinck	Engr. Hist. and Portr.		
	Juan Antonio Escalante	Cordova	Francisco Rici	History	1670	40
	Francisco Guirro	Barcelona	. . . . .	History	1700	70
	William Kalf	Amsterdam	Hendrick Pot	Still-life	1693	63
	Bartholomew Killan	Augsbourg	Matthew Merian	Engr. Hist. and Portr.		
	Peter Landry	Paris	. . . . .	Engr. Hist. and Portr.		
	Josef de Ledesma	In Old Castile	Don Juan Carenno	History	1670	40
	René Lochon	Poissy	Imitated the style of Nanteuil	Engr. Hist. and Portr.		
	David Loggan	Dantzic	Simon de Pass, and Hondius	Engr. Portr. and Views		
	Alexis Loir	Paris	Nicholas Loir	Engraved historical subjects		
	Ambrosio Martinez	Granada	Alonso Cano	History	1674	44

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Livio Mehus, or Meus . .	Oudenarde	Pietro da Cortona . .	History and Portraits	1691	61
	Robert Nanteuil	Rheims .	Nicholas Regnesson .	Engraved Portraits .	1678	48
	Gio. Batista Natali . . .	Cremona .	Pietro da Cortona . .	History	1700	70
	James Neef, or Neefs . .	Antwerp .	. . . . .	Engr. Hist. and Portr.		
	Maria van Oosterwyck .	Nootdorp	John David de Heem .	Flowers, Fruit, and Still-life . . .	1693	63
	Girolamo Rossi	Rome . .	Simone Cantarini . .	Engr. Hist. and Portr.		
	Jacob de Sandrart . . .	Frankfort	Corn^{s} Dankerts, and W^{m} Hondius	Engraved Portraits .		
	Gio. Cesare Testa . . .	Rome . .	Pietro Testa	Engraved History .		
	Francesco Maffei Vicentino	Vicenza .	Santo Peranda . . .	History	1660	
	Conrade Waumans . . .	Antwerp .	Peter Bailliu	Engr. Hist. and Portr.		
	Michael Willemans . . .	Lubeck .	Rembrandt	History	1697	67
1631	Germain Audran . . .	Lyons .	Charles Audran . . .	Engraved Portr. and various subjects .	1710	79
	Ludolph Backhuysen . .	Embden .	Aldert van Everdingen	Marines and Sea-storms	1709	78
	John Baron, or Baronius .	Toulouse .	Studied at Rome . .	Engr. Hist.and Portr.		
	Adrian Vander Cabel . .	Ryswick .	John van Goyen . .	Painted and engraved Landscapes, Cattle, and Marines . .	1695	64
	Pompeo Ghiti	Marone .	Gio. Batista Discepoli	History	1703	72
	Don Juan Ninno de Guevara	Malaga .	M. Maurique,and Alonso Cano	History and Portraits	1698	67
	Stephen Picart	Paris . .	Studied at Rome . .	Engr. Hist. and Portr.	1721	90
	Christopher Pierson . .	Hague .	Bart. Meybourg . .	History, Portraits, and Still-life . .	1714	83
	Nicholas van Plattenberg .	Paris . .	Philip de Champagne	Painted and engraved Hist. and Portraits	1706	75
	John Henry Roos . . .	Otterberg	Adrian de Bie . . .	Painted and engraved Lands. and Animals	1685	54
	Don Juan de Valdez . .	Seville .	. . . . .	History	1691	60
1632	Giacomo Alboresi . . .	Bologna .	Agostino Metelli . .	Hist.and Architecture	1677	45
	Mary Beale	In Suffolk	Sir Peter Lely . . .	Portraits	1697	65
	Bartolomeo Biscaino . .	Genoa .	Valerio Castelli . . .	Painted and engraved History . . .	1657	25
	Luca Giordano	Naples .	Giuseppe Ribera . .	Painted and engraved History	1705	73
	Gio. Carlo Loti, or Loth .	Munich .	Cavaliere Pietro Liberi	History	1698	66
	Nicholas Maas	Dort . .	Rembrandt	History and Portraits	1693	61
	Gio. Batista Merano . .	Genoa .	Valerio Castelli . . .	History	1700	68
	William Schellincks . . .	Amsterdam	John Lingelbach . .	Landsc. and Sea-ports	1678	46
	Jurian van Streek . . .	Amsterdam	. . . . .	Portr.Dead Game,&c.	1678	46
	Emilio Taruffi	Bologna .	Francesco Albano . .	Hist. and Landscapes	1694	62
	John de Baan	Haerlem .	Jacob de Backer . .	Portraits	1702	69
1633	Charles Emanuel Biset .	Antwerp .	. . . . .	Concerts, Balls, and Conversations .		
	Agostino Bonisoli . . .	Cremona .	Batista Tortiroli . .	History	1700	67
	Juan Martin de Cabezalero	Almaden .	Don Juan Carreno . .	History	1673	40
	William Chateau . . .	Orleans .	J. Frederick Greuter .	Engr. Hist. and Portr.	1683	50
	Ottomar Elliger	Gottenburg	Daniel Segers . . .	Flowers and Fruit .		
	Claude le Fevre	Fontainbleau .	Eust. Le Sueur, and Le Brun	Portraits		
	Benedetto Gennari . . .	Cento . .	Guercino	History and Portraits	1715	82
	Don Pedro Ruiz Gonzalez	Madrid .	Antonio Escalante .	History	1709	76
	Miguel Marc	Valencia .	Estevan Marc . . .	History and Battles	1670	37

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Frederick Moucheron . .	Embden .	John Asselyn . . .	Landscapes . . .	1686	53
	Nicholas Pitau	Antwerp .	Francis de Poilly . .	Engr. Hist. and Portr.		
	N. Spierings	Antwerp .	Studied in Italy . .	Landscapes . . .		
	William Vande Velde, the younger	Amsterdam	Simon de Vlieger . .	Sea-pieces, Calms, Fresh Breezes, and Tempests . . .	1707	74
1634	Gio. Batista Benaschi . .	InPiedmont	Pietro del Po . . .	History	1688	54
	Abraham Blooteling . . .	Amsterdam	In the school of the Visschers . . .	Engraved Portr. and various subjects .		
	Gaspar Vanden Bos . .	Hoorn . .	. . . . .	Sea-pieces and Tempests	1666	32
	Adam Coloni	Rotterdam	. . . . .	Landscapes, Conflagrations, &c. . .	1685	51
	Ciro Ferri	Rome . .	Pietro da Cortona .	History	1689	55
	Antonio Franchi . . .	Lucca . .	Baldassare Franceschini	History	1709	75
	Evangelista Martinotti .	Castel-Monferrato .	Salvatore Rosa . .	Hist. and Landscapes	1694	60
	Anthony Francesco Vander Meulen	Brussels .	Peter Snayers . . .	Battles and Sieges .	1690	56
	Giuseppe Maria Mitelli .	Bologna .	Flaminio Torre . .	Painted History, and engraved various subjects . . .	1718	84
	Giuseppe Recco . . .	Naples .	Aniello Falcone . .	Huntings, Dead-game, &c.	1695	61
	Lorenzo Tinti	Bologna .	Gio. Andrea Sirani .	Painted and engraved History		
	Lodovico Trasi	Ascola .	Andrea Sacchi . . .	History		
	Antonio Verrio	Naples .	. . . . .	History	1707	73
1635	Gio. Batista Barbiani . .	Ravenna .	. . . . .	History		
	Pietro Santi Bartoli . .	Perugia .	. . . . .	Engraved History and various subjects .		
	Sebastiano Bombelli . .	Udine . .	Guercino	History and Portraits	1685	50
	Giovanni Bonati	Ferrara .	Guercino, and P.F. Mola	History	1681	46
	Gio. Batista Cacciuoli .	Near Bologna . .	Dom. Maria Canuti .	History	1675	40
	Matteo Cerezo	Burgos .	Juan Carenno . . .	History	1685	50
	Dirk van Delen	Heusden .	Francis Hals . . .	Architecture and Perspective . . .		
	John Hackaert	Amsterdam	. . . . .	Painted and engraved Landscapes . .		
	John van Hagen	Hague .	. . . . .	Landscapes and Views		
	Cornelius Kick	Amsterdam	His father	Portraits, Flowers, and Fruit . . .	1675	40
	John Zachary Kneller . .	Lubeck .	Sir Godfrey Kneller .	Portraits, Architecture, and Still-life	1702	67
	Ernest Lairesse	Liege . .	Gerard Lairesse . .	Huntings and Animals	1675	40
	S. A. van Lamsweerde . .	Utrecht .	. . . . .	Engraved Portraits .		
	Gio. Batista Langetti . .	Genoa .	Pietro da Cortona .	Heads and Busts of Old Men . . .	1676	41
	Francis Mieris, the elder .	Leyden .	Gerard Douw . . .	Portraits and domestic subjects . .	1681	46
	John Baptist Monnoyer, called Baptist . . .	Lisle . .	. . . . .	Flowers and Fruit .	1699	64
	Francesco Stringa . . .	Modena .	Lodovico Lana . . .	History	1709	74
	Pedro Nunez Villavicencio	Seville .	Bartolome Estevan Murillo	History	1700	65

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Adam van Zynvelt . . .	Amsterdam	. . . . .	Engraved Portr. and various subjects .		
	Don Josef Antoniles . .	Seville .	Don Francisco Rici .	Hist. and Landscapes	1676	41
	Nicholas Bazin	Troyes .	Claude Mellan . . .	Engr. Hist. and Portr.		
	John Beeldemaker . . .	Hague .	. . . . .	Huntings of the Boar and Stag . . .		
1636	John Le Duc	Hague .	Paul Potter	Cattle and Corps-de-gardes		
	Heyman Dullaert . . .	Rotterdam	Rembrandt	History and Portraits	1684	48
	John Forest	Paris . .	Pietro Francesco Mola	Landscapes . . .	1712	76
	Peter Gyzen	Antwerp .	John Breughel . . .	Landscapes and Views of the Rhine . .		
	Melchior Hondecooter .	Utrecht .	John Baptist Weeninx	Live Fowl and Dead Game	1695	59
	David de Koninck . . .	Antwerp .	John Fyt	Huntings, Animals, and Birds . . .	1687	51
	Adrian Lommelin . . .	Amiens .	. . . . .	Engr. Hist. and Portr.		
	Anthony Masson . . .	Orleans .	. . . . .	Engr. Hist. and Portr.		
	Cornelius Meyssens . .	Antwerp .	John Meyssens . . .	Engraved Portraits .		
	Daniel Mytens, the younger	Hague .	His father, and studied in Italy	History and Portraits	1688	52
	John van Neck	Naarden .	Jacob de Backer . .	History and Portraits	1714	78
	Gaspar Netscher . . .	Prague .	Gerard Terburg . .	Portraits and Conversations	1684	48
	Francesco Paglia . . .	Brescia .	Guercino	History and Portraits		
	Jacob Ruysdael	Haerlem .	. . . . .	Landc. and Sea-pieces	1681	45
	John Steen	Leyden .	Nicholas Knuffer, and John van Goyen .	Drolls and domestic subjects . . .	1689	53
	Claudine Bousonnet Stella	Lyons . .	James Stella . . .	Engraved History and various subjects .		
	Francesco Vaccaro . . .	Bologna .	Francesco Albano . .	Perspective and Architecture . . .		
1637	William Valet	Paris . .	Francis Poilly . . .	Engr. Hist. and Portr.		
	Sigismondo Caula . . .	Modena .	John Boulanger . .	History		
	Andrea Celesti	Venice .	Matteo Ponzoni . .	History, and pastoral subjects . . .	1706	69
	Sebastian le Clerc . . .	Metz . .	. . . . .	Engr. Hist. Portr. and various subjects .	1714	77
	George Glover	London .	. . . . .	Engraved Portraits .		
	John Vander Heyden . .	Gorcum .	. . . . .	Views of Buildings .	1712	75
	James Lubin	Paris . .	Gerard Edelinck . .	Engr. Hist. and Portr.		
	Giovanni Marracci . . .	Lucca . .	Pietro da Cortona . .	History	1704	67
	PeterMolyn,called Tempesta	Haerlem .	His father, and studied in Italy	Storms and Tempests	1701	64
	Giovanni Moneri . . .	Visone .	Gio. Francesco Romanelli	History	1714	77
	Jacob van Oost, the younger	Bruges .	His father	History and Portraits	1713	76
	Gerard Soest, or Zoest	In Westphalia . .	. . . . .	Portraits	1681	44
	Giovanni Viani	Bologna .	Flaminio Torre . . .	History	1700	63
1638	Joseph Werner	Berne . .	Matthew Merian . .	History and Portraits	1710	73
	Don Pedro Athanasio . .	Grenada .	Alonso Cano . . .	History	1688	50
	Lodovico Garzi	Pistoja .	Andrea Sacchi . . .	History	1721	83
	William de Heusch . . .	Utrecht .	John Both	Landscapes . . .		
	Abraham Hondius . . .	Rotterdam	. . . . .	Painted and engraved Huntings and Animals	1695	57

Born or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Romeyn de Hooghe	Hague	. . . . .	Engr. various subjects		
	Theodore Roos	Wezel	A. de Bie, and John Henry Roos	Portr. and Landscapes	1698	60
	Elisabetta Sirani	Bologna	Gio. Andrea Sirani	History aud Portraits	1664	26
	Simon Thomassin	Paris	Bernard Picart	Engr. Hist. and Portr.		
1639	Justus Amman	Zuric	. . . . .	Engr. various subjeets on wood and copper	1591	52
	James Blondeau	Langres	. . . . .	Engr. Hist. and Portr.		
	Andrea Carloni	Genoa	Gio.Batista Carloni	History	1697	58
	Louis de Chastillon	St. Menehoud	. . . . .	Painted Miniature, and engr. Hist. &c.		
	Abraham Mignon	Frankfort	John David de Heem	Flowers and Fruit	1679	40
	Mauro Oddi	Parma	Pietro da Cortona	History		
	James Prou	Paris	Sebastian Bourdon	Painted and engraved Hist. and Landsc.		
	Bernardo Racchetti	Milan	Giovanni Ghisolfi	Sea-ports	1702	63
	Charles Simoneau	Orleans	Noel Coypel, and W. Chateau	Engr. Hist. and Portr.		
	Adrian Vande Velde	Amsterdam	John Wynants	Painted and engraved Landsc. and Cattle	1672	33
	Antonio Zanchi	Venice	Francesco Rusca	History	1722	83
1640	Jacques d'Agar	Paris	Simon Vouet	Portraits	1716	76
	Filippo Abbiati	Milan	Gioseffo Nuvolone	History	1715	75
	Don Juan de Alfaro	Cordova	Don Diego Velasquez	History and Portraits	1680	40
	Bernard Appelman	Hague	. . . . .	Portr. and Landscapes		
	Gerard Audran	Lyons	Charles Audran	Engr. Hist. and Portr.	1703	63
	Anthony Francis Bauduins	Dixmude	F. A. Vander Meulen	Engraved Landscapes, Views, &c.	1700	60
	Samuel Botschild	Sangerhausen	. . . . .	Painted and engraved History		
	Bon Boullongne	Paris	Louis Boullongne	History	1717	77
	Levinus Cruyl	Ghendt	Studied at Rome	Engraved Views and various subjects		
	Francis Ertinger	Wyl	. . . . .	Eng. Hist. Portr. &c.		
	Gio. Batista Falda	Valdugia	. . . . .	Engr. Views in Rome		
	Paolo Dom^{co} Finoglia	Orta	Massimo Stanzione	History		
	Charles de la Fosse	Paris	Charles Le Brun	History	1716	76
	Abraham Genoels	Antwerp	James Backereel	Painted and engraved Landsc. and Views		
	Elias Hainzelmann	Augsbourg	Francis Poilly	Engr. Hist. and Portr.		
	Karel du Jardin	Amsterdam	Nicholas Berghem	Painted and engraved Landsc. and Cattle	1678	38
	Gerard Lairesse	Liege	Bertholet Flemael	Painted and engraved History	1711	71
	Nicholas de Larmessin, the elder	Paris	. . . . .	Engraved Portraits		
	Clemente Majoli	Ferrara	Pietro da Cortona	History		
	Andrea Monticelli	Bologna	Agostino Mitelli	Flowers, Fruit, Vases, &c.	1716	76
	Giuseffo Risvenno	Granada	Alonso Cano	History	1721	81
	Dominick Nollet	Bruges	Jacob vanOost, the elder	Landscapes, Battles, and Sieges	1736	96
	Antonio Perez de Pineda	Seville	Bart. Estevan Murillo	History		
	Peter van Slingelandt	Leyden	Gerard Douw	Portraits and domestic subjects	1691	51
	John Wirz	Zuric	Conrad Meyer	Painted Portraits, and engraved various subjects		

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
1641	John Francis Ermels	Cologne	. . . . .	Hist. and Landscapes	1693	52
	Cesare Gennari	Cento	Guercino	History	1688	47
	John Hainzelmann	Augsbourg	Francis Poilly . . .	Engr. Hist. and Portr.		
	Charles de la Haye	Fontainbleau	. . . . .	Engraved History .		
	Pasquale Rossi	Vicenza	. . . . .	History	1700	59
	James Toornvliet	Leyden	Studied in Italy . .	History	1719	78
	Ary de Voys	Leyden	Abraham Vanden Tempel	Portraits and Conversations		
1642	Francesco Bassi, the elder	Cremona	. . . . .	Landscapes . . .	1700	58
	Michael Corneille	Paris	His father	Painted and engraved History		
	Tommaso Gatti	Pavia	Andrea Sacchi . . .	History		
	John van Haansbergen	Utrecht	Cornelius Poelemburg	Portraits and Landsc.	1705	63
	Andrea Pozzo	Trento	. . . . .	History and Portraits	1709	67
	Andrea Scacciati	Florence	Lorenzo Lippi . . .	Animals, Flowers, and Fruit		
	Gerard Scotin, the elder	Gonesse	Francis Poilly . . .	Engraved History, &c.		
	Peter Cornelius Verhoek	Boodegraven	Abraham Hondius . .	Landsc. and Battles		
1643	Job Berkheyden	Haerlem	. . . . .	Landscapes and Merry-makings . .	1698	55
	Adrian de Backer	Amsterdam	Studied in Italy . .	History	1686	43
	Theodore Freres	Enkhuysen	Studied in Italy . .	History	1693	50
	Gio. Antonio Fumiani	Venice	Studied the works of P. Veronese . . .	History	1710	67
	Filippo Gherardi	Lucca	Pietro da Cortona .	History	1704	61
	Gabriel Vander Leeuw	Dort	Sebastian Vander Leeuw	Landsc. with Cattle	1688	45
	Eglon Hendrick Vander Neer	Amsterdam	His father, and J. Van Loo	Portraits and domestic subjects . .	1703	60
	Luighi Quaini	Bologna	Guercino, and C. Cignani	History	1717	74
	Pandolfo Reschi	Dantzic	Giacomo Borgognone	Battles and Landsc.	1699	56
	Godfrey Schalcken	Dort	Gerard Douw . . .	Portraits, and subjects by candlelight .	1706	63
	Francis van Spierre	Nancy	Francis de Poilly . .	Engr. Hist. and Portr.	1681	38
	John Vosterman	Bommel	Herman Zachtleven .	Landsc. and Views .		
	Marziale Carpioni	Clusone	Ciro Ferri	History	1722	78
1644	Nicholas Duval	Hague	N. Weilling, and P. da Cortona	History	1732	88
	Gregorio di Ferrara	Porto Maurizio	Domenico Fiasella .	History	1726	82
	Lodovico Gimignani	Rome	Giacinto Gimignani .	History	1697	53
	John Jouvenet	Rouen	Laurent Jouvenet . .	History	1717	73
	Peter Vander Leeuw	Dort	Sebastian Vander Leeuw	Landsc. and Cattle .		
	Francis Milé	Antwerp	Imitated the style of N. Poussin . . .	Landscapes . . .	1680	36
	Urbano Romanelli	Viterbo	His father, and Ciro Ferri	History	1682	38
	Gysbert Verhoek	Boodegraven	Peter Corn^{s} Verhoek .	Battles and Encampments	1690	46
	Cornelius Vermeulen	Antwerp	. . . . .	Engr. Hist. and Portr.		
	John Weeninx	Amsterdam	John Baptist Weeninx	Huntings and Dead Game	1719	75

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
1645	Giulio Avellino	Messina	Salvatore Rosa	Landscapes	1700	55
	Alonso del Barco	Madrid	Josef Antonilez	Landscapes	1685	40
	Dirk van Bergen	Haerlem	Adrian Vande Velde	Landsc. with Cattle	1689	44
	Gerard Berkheyden	Haerlem	Job Berkheyden	Views of Buildings	1693	48
	Arnold de Gelder	Dort	Rembrandt	History and Portraits	1727	82
	Vicente Salvador Gomez	Valencia	J. G. de Espinosa	Hist. Landscapes, &c.		
	John Griffier	Amsterdam	Roland Rogman	Landscapes and Views	1718	73
	Egbert Hemskerk, the younger	Haerlem	Peter Grebber	Drolls and Drunken Frolics	1704	59
	John Ulric Kraus	Augsbourg	Melchior Kussel	Engr. Hist. and Portr.		
	Andrea Lanzani	Milan	Carlo Maratti	History	1712	67
	Albert Meyering	Amsterdam	His father	Landscapes	1714	69
	Michael van Muscher	Rotterdam	Various masters	History, Portraits, and Conversations	1705	60
	John Louis Roullet	Arles	Francis de Poilly	Engr. Hist. and Portr.		
	Sebastiano Taricco	Cherasco	Studied the works of the Caracci	History	1710	65
	Francis de Troy	Toulouse	Nicholas Loir	History and Portraits	1730	85
	Alonso de Varco	Madrid	Josef Antonilez	Landscapes	1680	35
	Robert White	London	David Loggan	Engraved Portraits	1704	59
1646	Lorenzo Bergunzoni	Bologna	Gio. Bat. Bolognini, and Guercino	History and Portraits		
	John de Bischop	Hague		Engr. various subjects	1686	40
	Giacinto Calandrucci	Palermo	Carlo Maratti	History	1707	61
	John van Cleef	Venloo	Gaspar de Craver	History	1716	70
	Nicholas Colombal	Sotteville	Eustache Le Sueur	History	1717	71
	John Baptist Corneille	Paris	Michael Corneille, the elder	Painted and engraved Hist. and Portraits		
	Pietro Dandini	Florence	Vincenzio Dandini	History	1712	66
	Benoit Fariat	Lyons	William Chateau	Engr. Hist. and Portr.		
	John Glauber	Utrecht	Nicholas Berghem	Painted and engraved Landscapes	1726	80
	John van Hugtenburg	Haerlem	John Wyck	Painted and engraved Battles	1733	87
	Francesco Monti	Brescia	Pietro Ricchi	Horses and Battles	1712	66
	John Riley	London	Isaac Fuller, and Gerard Zoest	Portraits	1691	45
	Matthew Scheitz	Hamburg	Philip Wowermans	Painted and engraved Landscapes and Merry-makings		
1647	James Denys	Antwerp	Erasmus Quellinus	History and Portraits		
	Matteo Gilarte	Valencia	Francisco Ribalta	History	1700	53
	Maria Sibylla Merian	Frankfort	Jacob Murel	Flowers, Fruit, and Insects	1717	70
	Matthew Neveu	Leyden	Gerard Douw	Domestic subjects and Conversations	1721	74
	David Vander Plaas	Amsterdam	Studied in Italy	Portraits	1704	57
	Daniel Syder	Vienna	Carlo Loti, and Carlo Maratti	History and Portraits	1721	74
	John Vander Vaart	Haerlem	Thomas Wyck	Landsc. and Still-life, and engraved Portr.	1721	74
	Gaspar Vanvitel	Utrecht	Studied in Italy	Views in Rome	1736	89
	John Voorhout	Amsterdam	John van Noordt	History and Portraits		
1648	Gio. Raffaelle Badaracco	Genoa	Carlo Maratti	History	1726	78
	Ambrogio Besozzi	Milan	Gioseffo Danedi, and Ciro Ferri	Architectural Views	1706	58

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Elizabeth Sophia Cheron .	Paris . .	Her father	Portraits	1711	63
	Lodovico Antonio David .	Lugano .	Ercole Procaccini, and Carlo Cignani . .	History and Portraits		
	Raymond de la Fage . .	Toulouse	. . . . .	Engraved History,&c.	1690	42
	Marc Antonio Franceschini	Bologna .	Carlo Cignani . . .	History	1729	81
	Gerard Hoet	Bommel .	Warnar van Rysen .	History, and fabulous subjects . . .	1733	85
	Cornelius Huysman . .	Antwerp .	Jacques Artois . . .	Landscapes . . .	1727	79
	Sir Godfrey Kneller . .	Lubeck .	F. Bol, and Carlo Maratti	Portraits	1723	75
	Joseph Parrocel	Brignoles	Borgognone	History and Battles	1704	56
	John Withoos	Amersfort	Matthew Withoos .	Landscapes . . .	1685	37
1649	Peter Vander Banck . .	Paris . .	Francis Poilly . . .	Engr. Hist. and Portr.	1697	48
	Renier Brakenburg . . .	Haerlem .	Bernard Schendel . .	Merry-makings . .		
	John Vander Bruggen . .	Brussels .	. . . . .	Engraved Portr. and various subjects .		
	John Greenhill	Salisbury	Sir Peter Lely . . .	Portraits	1676	27
	John Langlois	Paris . .	Studied at Rome . .	Engr. Hist. Portr. &c.		
	William Lodge	Leeds . .	. . . . .	Engraved Portraits and Views . . .	1689	40
	Jacob Moelaert	Dort . .	Nicholas Maas . . .	History and Portraits	1727	78
	John van Nikkelen . . .	Haerlem .	His father	Landscapes . . .	1716	67
	Paolo Antonio Paderna .	Bologna .	Guercino, and C. Cignani	Hist. and Landscapes	1708	59
	Gio. Stefano Robatto . .	Savona .	Carlo Maratti . . .	History	1734	85
	Daniel Saiter	Vienna .	Carlo Loti	History	1705	56
	Augustine Terwesten . .	Hague . .	William Doudyns . .	History	1711	62
	John Vollevens	Gertruydenberg	N. Maas, and John de Baan	Portraits	1728	79
1650	John Vander Bent . . .	Amsterdam	Adrian Vande Velde .	Landsc. with Cattle	1690	40
	Domenico Maria Bonavera	Bologna .	Domenico Maria Canuti	Engraved History .		
	Philibert Boutats . . .	Antwerp .	. . . . .	Engraved Portraits .		
	Bernardino Ciceri . . .	Pavia . .	Carlo Sacchi . . .	History		
	David Colyns	Amsterdam	. . . . .	History		
	Peter Eyckens	Antwerp .	. . . . .	History		
	William Faithorne, the elder	London .	Robert Peake . . .	Engr. Hist. and Portr.	1691	
	Barent Gaal	Haerlem .	Philip Wowermans .	Battles, Horse-fairs, &c.		
	Nicholas Habert . . .	Paris . .	. . . . .	Engraved Portr. &c.		
	Matthew van Helmont . .	Brussels .	. . . . .	Fairs and Italian Markets . . .		
	Abraham de Heusch . .	Utrecht .	Christian Striep . .	Plants, Insects, and Reptiles . . .		
	Bernard van Kalraat . .	Dort . .	Albert Cuyp . . .	Landscapes and Views	1721	71
	Gio. Batista Lama . . .	Naples .	Luca Giordano . .	History		
	Henry Lutterel	Dublin .	Du Blois	Engraved Portraits .		
	Alessandro Mari . . .	Turin . .	Cavaliere Liberi, and Lorenzo Pasinelli .	History	1707	57
	Daniel Marot	Paris . .	. . . . .	Engraved Views, &c.		
	John Moortel	Leyden .	. . . . .	Flowers, Fruit, and Still-life . . .	1719	69
	Crescenzio di Onofrio . .	Rome . .	Gaspar Poussin . .	Landscapes . . .		
	Peter Peuteman	Rotterdam	. . . . .	Musical Instruments and Still-life . .	1692	42
	Pietro Paolo Raggi . . .	Vienna .	Studied at Genoa . .	Hist. and Landscapes	1724	74
	Peter Reuven	Leyden .	Jacob Jordaens . .	History and allegorical subjects . .	1718	68

Born, or flourished	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Anthony Schoonjans . .	Antwerp .	Erasmus Quellinus .	History and Portraits	1726	76
	John van Son	Antwerp .	Joris van Son . . .	Flowers, Fruit, Dead Game, &c. . .	1700	50
	Abraham Stork	Amsterdam	. . . . .	Marines and Sea-pieces	1708	58
	John Verkolie	Amsterdam	John Lievens . . .	Painted and engraved History, Portraits, and Conversations	1693	43
	John Visscher	Amsterdam	. . . . .	Engraved Portraits, Landscapes, &c. .		
	John Martin Vyth . . .	Schafhausen . .	Studied in Italy . .	History	1717	67
	Matthew Wytman . . .	Gorcum .	John Bylaert . . .	Domestic subjects, Flowers, &c. . .	1689	39
1651	Carl Gustavus Amling . .	Nuremburg	Francis de Poilly . .	Engr. Hist. and Portr.		
	Niccolo Bambini . . .	Venice .	Carlo Maratti . . .	History		
	Claud Guy Hallé . . .	Paris . .	Daniel Hallé . . .	History	1736	85
	William van Inghen . .	Utrecht .	Peter Grebber, and Carlo Maratti . .	History and Portraits		
	Bonaventura Lamberti .	Carpi . .	Carlo Cignani . . .	History	1721	70
	John Baptist Santerre . .	Magny .	Bon Boulongne . .	History, Portraits, and domestic subjects	1717	66
	Elias Terwesten	Hague .	Augustine Terwesten	Animals, Flowers, Fruit, &c. . . .	1724	73
1652	Marc Antonio Chiarini .	Bologna .	Francesco Quaini . .	Architectural Views		
	Gerard Edema	In Friesland	Aldert van Everdingen	Landscapes . . .	1700	48
	Antonio Domenico Gabbiani	Florence .	Vincenzio Dandini .	History and Portraits	1726	74
	Richard van Orley . . .	Brussels .	Peter van Orley . .	Painted and engraved History		
	John Klaasze Rietschoof .	Hoorn .	Ludolf Backhuysen .	Sea-pieces and Storms	1719	67
	Domenico Tempesta . .	Florence .	Baldassare Franceschini	Painted and engraved Hist. and Portraits		
1653	Tommaso Aldrovandini .	Bologna .	Mauro Aldrovandini .	Architecture and Perspective . . .	1736	83
	Isaac Becket	In Kent .	Henry Lutterel . . .	Engraved Portraits		
	Antonio Calza	Verona .	C. Cignani, and Borgognone	Landsc. and Battles		
	Simon Vander Does . .	Amsterdam	Jacob Vander Does, the elder	Portr. domestic subjects, and Landsc.	1717	64
	Henry Christ^{r} Fehling . .	Sangerhausen . .	Samuel Botschild . .	History	1725	72
	Theodore Lubienetski . .	Cracow .	Jurian Sturn, and G. Lairesse	Hist. and Landscapes	1716	63
	Felix Meyer	Winterthur	John Francis Ermels .	Painted and engraved Landscapes . .	1713	60
	Charles Francis Poerson .	Paris . .	Noel Coypel . . .	History	1725	72
1654	Don Isidoro Arredondo .	Colmenarde Oreja .	Francisco Rici . . .	History	1702	48
	Antonio Bellucci . . .	Venice .	Domenico Difinico .	History		
	John van Bunnick . . .	Utrecht .	Herman Zachtleven .	Landscapes and Views	1727	73
	Giuseppe Chiari	Rome . .	Carlo Maratti . . .	History		
	Jacob Vander Does, the younger	Amsterdam	Gerard Lairesse . .	History		
	Louis Dorigny	Paris . .	Charles Le Brun . .	Painted and engraved History	1742	88
	J. Bap^{t} Blain de Fontenay	Caen . .	John Baptist Monnoyer	Flowers, Fruit, Vases, &c.	1715	61

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Bartolomeo Guidobono .	Savona .	Studied the works of Ben° Castiglione .	Animals, Flowers, Fruit, &c. . . .	1709	55
	John Hoogzaat	Amsterdam	Gerard Lairesse . .	History	1712	58
	Gregorio Lazzarini . . .	Venice .	Francesco Rosa . .	History		
	Francesco Leonardini . .	Venice .	. . . . .	History and Portraits	1711	57
	John Mariette	Paris . .	J. B. Corneille . . .	Engraved Hist. and various subjects .	1742	88
	Don Sebastian Munnoz .	Navalcarnero .	C. Coello, and C. Maratti	History	1690	36
	Giuseppe Passeri . . .	Rome . .	Carlo Maratti . . .	History	1714	60
	Giacomo del Po	Rome . .	P. del Po, and N. Poussin	History	1726	72
	M. Angelo Ricciolini . .	Rome . .	. . . . .	History and Portraits	1715	61
	Giuseppe Roli	Bologna .	Dom^co Maria Canuti .	Painted and engraved History . . .		
	Gio. Giuseppe dal Sole .	Bologna .	Dom^co M. Canuti, and Lorenzo Pasinelli .	History	1719	65
1655	Francis Andriot	Paris . .	. . . . .	Engr. Hist. and Portr.		
	Adrian van Diest . . .	Hague .	His father	Landscapes and Views	1704	49
	Alessandro Gherardini .	Florence .	Alessandro Rosi . .	History	1723	68
	Vittore Ghislandi . . .	San Leonardo . .	Sebastiano Bombelli .	History and Portraits	1743	88
	Roelof Koets	Zwoll . .	Gerard Terburg . .	Portraits	1725	70
	Angelo Massarotti . . .	Cremona .	A. Bonisoli, and Carlo Cesi	History	1723	68
	Philip Meusnier	Paris . .	Jacques Rousseau . .	Architectural Views	1734	79
	Giacomo Pavia	Bologna .	Antonio Crespi . . .	History	1740	85
	Philip Roos, called Rosa da Tivoli	Frankfort	John Henry Roos . .	Pastoral subjects and Animals . . .	1705	50
	John Jacob de Sandrart .	Ratisbon .	Joachim de Sandrart .	Engr. Hist. and Portr.		
	Maurelio Scannavini . .	Ferrara .	Carlo Cignani . . .	History	1698	43
	Filippo Tancredi . . .	Messina .	Carlo Maratti . . .	History	1725	70
	Benoit Thiboust . . .	Chartres .	Studied at Rome . .	Engraved History .		
	Augustine Tyssens . . .	Antwerp .	Peter Tyssens . . .	Landsc. with Cattle		
1656	John Fra^s van Bloemen, called Orizonti . . .	Antwerp .	Studied at Rome . .	Landscapes . . .	1740	84
	Simone Brentana . . .	Venice .	Studied the works of Il Tintoretto . . .	History		
	Henry Carré	Amsterdam	Jacob Jordaens . .	Landsc. and Animals	1721	65
	John Clostermans . . .	Osnaburg	His father	Portraits	1710	54
	Michael Dahl	Stockholm	Ernstraen Klocke . .	Portraits	1743	87
	Louis Deyster	Bruges .	John Maes	History	1711	55
	Francis Douven	Ruremonde	Gabriel Lambertin .	History and Portraits	1727	71
	John Gottlieb Glauber .	Utrecht .	Jacob Knyf	Landscapes . . .	1703	47
	James Huysmans . . .	Antwerp .	Giles Backereel . .	History and Portraits	1696	40
	Nicholas de Largilliere .	Paris . .	Francis Gobeau . .	History and Portraits	1746	90
	Dirk Maas	Haerlem .	N. Berghem, and John van Huchtenburg .	Battles, Huntings, &c.		
	Karel de Moor	Leyden .	G. Douw, and Godfrey Schalcken	Portraits, domestic subjects, &c. . .	1738	82
	John van Orley	Brussels .	Richard van Orley .	History		
	Christian Reder	In Saxony	Studied at Rome . .	Battles	1729	73
	Louis Simoneau	Orleans .	. . . . .	Engr. Hist. and Portr.		
	Francesco Trevisani . .	Trevigi .	Antonio Zanchi . .	History	1746	90
	William Wissing . . .	Amsterdam	William Doudyns . .	Portraits	1687	31

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Louis Boullongne, the younger	Paris	His father	Painted and engraved History	1736	80
1657	Elias Vanden Broeck	Antwerp	Abraham Mignon	Flowers and Fruit	1711	54
	Sir Nicholas Dorigny	Paris	Studied in Italy	Engraved History	1746	89
	Gio. Batista Draghi	Genoa	Domenico Piola	History	1712	55
	Ferdinando Galli	Bologna	Carlo Cignani	Architect. Views, &c.	1743	86
	Jacob de Heusch	Utrecht	William de Heusch	Landsc. with Figures	1701	44
	Peter Rysbraeck	Antwerp	Francis Milé	Landscapes		
	Francesco Solimene	Nocera di Pagani	Giacomo del Po	History, Portraits, &c.	1742	85
	Ilario Spolverini	Parma	Francesco Monti	History, Battles, &c.	1734	77
	Ernest Stuven	Hamburg	Abraham Mignon	Flowers and Fruit	1712	55
	William Verschuring	Gorcum	John Verkolie	Portraits and domestic subjects		
	Joseph Vivien	Lyons	Charles Le Brun	Portraits	1735	78
	Philip Tideman	Hamburg	Gerard Lairesse	History	1705	48
	Antonio Zifrondi	Clusone	Marc Antº Franceschini	History	1730	73
1658	Matthew Elias	Cassel	—— Corbeen	History	1741	83
	Fulgenzio Mondini	Bologna	Studied the works of Guercino	History		
	James Parmentier	Paris	Sebastian Bourdon	History and Portraits	1730	72
	Vicente Victoria	Valencia	Carlo Maratti	History and Portraits	1712	54
	Lawrence Vander Vinne	Haerlem	Vincent Vander Vinne	Flowers, Plants, &c.	1724	66
1659	Peter Berchet	Paris	Charles de la Fosse	History	1720	61
	Faustino Bocchi	Brescia	Angelo Everardi	Battles and Skirmishes	1742	83
	Niccolo Cassana	Venice	Gio. Francesco Cassana	History and Portraits	1713	54
	Dirk Dalens	Amsterdam	William Dalens	Landscapes	1688	29
	Francesco Galli	Bologna	L. Pasinelli, and C. Cignani	Hist. and Architecture	1739	80
	Justus van Huysum, the elder	Amsterdam	Nicholas Berghem	Landsc. Flowers, &c.	1716	57
	Christopher Lubienetski	Stettin	Adrian de Backer	History and Portraits	1719	60
	Michael Maddersteg	Amsterdam	Ludolph Backhuysen	Sea-pieces and Storms	1709	50
	Ottavio Parodi	Pavia	Andrea Lanzano	History		
	Nicholas Piemont	Amsterdam	Nicholas Molenaer	Landscapes		
	Sebastiano Ricci	Belluno	Federigo Cervelli	History	1734	75
	Hyacinth Rigaud	Perpignan	Matthias Rigaud	History and Portraits	1745	86
	John Melchior Roos	Frankfort	John Henry Roos	Landsc. and Animals	1731	72
	Bernard Schyndal	Haerlem	Hendrick Mommers	Fairs and Merry-makings	1716	57
	Henry van Streek	Amsterdam	Emanuel de Wit	Interiors of Buildings	1713	54
	N. Verendael	Antwerp	. . . . .	Flowers and Fruit		
	Fraˢ Peter Verheyden	Hague	Studied the works of F. Snyders	Animals, Fowls, Game, &c.	1711	52
	Adrian Vander Werf	Near Rotterdam.	Eglon Vander Neer	History and Portraits	1722	63
1660	Peter Brandel	Prague	John Schroeter	History	1739	79
	John Brandenberg	Zug	Studied in Italy	History, Battles, &c.	1729	69
	Antonio Burini	Bologna	Domenico Canuti	History		
	John Rodolph Byss	Soleure	Studied the works of Lairesse	Hist. and Landscapes	1738	78
	Gio. Agostino Cassana	Genoa	Gio. Francesco Cassana	Portraits, Animals, &c.	1720	60
	Louis Cheron	Paris	Studied in Italy	Painted and engraved History	1713	53
	Felice Cignani	Bologna	Carlo Cignani	History	1724	64
	Francesco Civalli	Perugia	Gio. Andrea Carloni	History and Portraits	1703	43

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Luke Cradock	Ilchester .	. . . . .	Birds and Animals .	1717	57
	Giuseppe Diamantini . .	Romagna	. . . . .	Painted and engraved History		
	Cesare Fantetti	Florence .	. . . . .	Engraved History .		
	John Filicus	Bois-le-Duc	Peter van Slingelandt	Portraits and domestic subjects . .		
	Constantine Franck . .	Antwerp .	. . . . .	Battles and Sieges .		
	Gio. Girolamo Frezza . .	Near Tivoli	Arnold van Westerhout	Engraved Hist. &c.		
	Michael Vander Gucht .	Antwerp .	In the school of the Boutats	Portraits, &c. . .	1725	65
	William van Heede . . .	Furnes .	Studied in Italy . .	History	1728	68
	Arnold Houbraken . . .	Dort . .	Samuel van Hoogstraeten	History and Portraits		
	Ferdinand van Kessel . .	Antwerp .	John van Kessel . .	Landscapes . . .		
	John Lamsvelt	Utrecht .	Imitated the style of R. de Hooghe . .	Engraved Portr. &c.		
	Stefano Legnani . . .	Milan . .	C. Cignani, and C. Maratti	History and Battles	1715	55
	Godfrey Maas	Antwerp .	His father	History		
	Sir John Medina . . .	Brussels .	Francis du Chatel . .	History and Portraits	1711	51
	John Mieris	Leyden .	Francis Mieris, the elder	History and Portraits	1690	30
	Gaspar James van Opstal	Antwerp .	. . . . .	History and Portraits		
	Bonaventura van Overbeck	Amsterdam	Gerard Lairesse . .	History	1706	46
	Jacob Vander Sluys . . .	Leyden .	A. de Voys, and Peter Slingelandt . . .	Domestic subjects .	1736	76
	Felix Troya	Valencia .	Gaspar de la Huerta .	History	1731	71
	N. Tyssens	Antwerp .	Peter Tyssens . . .	Flowers, Fruit, Dead Game, &c. . .		
1661	Benoit Audran	Lyons .	Germain Audran . .	Engr. Hist. and Portr.		
	Gregory Brandmuller . .	Basle . .	G. Meyer, and Charles Le Brun	History	1691	30
	Anthony Coypel	Paris . .	Noel Coypel . . .	History	1722	61
	Francis Desportes . . .	Champigneul . .	Nicasius Bernaert . .	Huntings and Animals	1743	82
	Nunzio Ferrajuoli . . .	Nocera de Pagani .	L. Giordano, and Giuseppe dal Sole . .	Hist. and Landscapes		
	Simon Gribelin	Blois . .	. . . . .	Engr. Hist. and Portr.	1733	72
	N. Leyssens	Antwerp .	Peter Eyckens . . .	History		
	Theodore Netscher . .	Bourdeaux	. . . . .	Portraits	1732	71
	Paolo Pagani	Valsolda .	Studied at Venice . .	History	1716	55
	Nicholas van Ravesteyn .	Bommel .	William Doudyns . .	History and Portraits	1759	98
1662	Anthony Aveline . . .	Paris . .	. . . . .	Engraved Landscapes and Views . . .		
	Gaspar Duchange . . .	Paris . .	. . . . .	Engr. Hist. and Portr.		
	Paolo de Matteis . . .	Naples .	Luca Giordano . . .	History	1728	66
	Lodovico Mattioli . . .	Bologna .	Carlo Cignani . . .	Engraved History .		
	William Mieris	Leyden .	Francis Mieris . . .	Domestic subjects .	1747	85
	Dominico Maria Muratori	Bologna .	Lorenzo Pasinelli . .	History	1749	87
	Teresa Muratori	Bologna .	Emilio Taruffi, and L. Pasinelli	History	1708	46
1663	Robert van Audenaerde .	Ghent .	J. van Clef, and C. Maratti	Painted and engraved Hist. and Portraits		
	Louis Laguerre	Paris . .	Charles Le Brun . .	History	1721	58
	Giovanni Odazzi . . .	Rome . .	Ciro Ferri, and Gio. Bat. Gaulli . . .	History	1731	68

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Giacomo Parolini . . .	Ferrara .	Carlo Cignani . . .	History	1733	70
	Bernard Picart	Paris . .	Stephen Picart . . .	Engr. Hist. Portr. &c.	1733	70
	Giovanni Segala	Venice .	Antonio Zanchi . .	History	1720	57
1664	Francesco Bassi, the younger	Bologna .	Lorenzo Pasinelli . .	History	1693	29
	Giacomo Bolognini . .	Bologna .	Gio. Batista Bolognini	History		
	Gioseffo Cristona . . .	Pavia . .	Bernardino Ciceri . .	Landscapes and Views		
	Peter Drevet, the elder .	Lyons . .	Germain Audran . .	Engr. Hist. and Portr.	1739	75
	Victor Honorius Janssens .	Brussels .	Studied at Rome . .	History	1739	75
	John Anthony Leepe . .	Bruges .	. . . . .	Landscapes and Sea-pieces	1720	56
	Alessandro Marchesini .	Verona .	Carlo Cignani . . .	History	1738	74
	Gio. Paolo Melchiori . .	Rome . .	Carlo Maratti . . .	History		
	N. Morell	Antwerp .	N. Verendael . . .	Flowers, Fruit, &c.		
	Giuseppe Nasini . . .	Siena . .	Ciro Ferri	History	1736	72
	Rachel Ruisch	Amsterdam	William van Aelst . .	Flowers and Fruit .	1750	86
	John George Wolfgang .	Augsbourg	George Andrew Wolfgang	Engraved Portraits .		
	Simon Verelst	Antwerp .	. . . . .	Portraits and Flowers	1710	46
1665	Joachim Francis Beisch .	Munich .	William Beisch . . .	Painted and engraved Landscapes . .	1748	83
	Luca Carlevariis . . .	Udina . .	. . . . .	Painted and engraved Landsc. and Views	1729	64
	Gio. Maria Crespi . . .	Bologna .	Dom^co Maria Canuti, and Carlo Cignani .	Painted and engraved History	1747	82
	Cornelius Dusart . . .	Haerlem .	Adrian van Ostade .	Painted and engraved Drolls and Merry-makings . . .	1704	39
	Antonio Lorenzini . . .	Bologna .	Lorenzo Pasinelli . .	Painted and engraved History		
	John Vander Meer, the younger	Haerlem .	Nicholas Berghem .	Landsc. with Cattle	1688	23
	Tommaso Redi	Florence .	Carlo Maratti, and Ciro Ferri	History and Portraits	1726	61
	Jonathan Richardson . .	London .	John Riley	Portraits . . .	1745	80
	Henry Vander Straeten .	In Holland	. . . . .	Landscapes . . .		
	Peter Vander Werf . . .	Rotterdam	Adrian Vander Werf .	History and domestic subjects . . .	1718	53
1666	Antonio Balestra . . .	Verona .	A. Belucci, and C. Maratti	Painted and engraved History		
	Ferdinando Cairo . . .	Varese .	Pier Fran^co Morazzone	History and Portraits	1692	26
	Michael Carré	Amsterdam	Nicholas Berghem .	Landscapes . . .	1728	62
	Ottomar Elliger, the younger	Hamburg	Michael van Musscher and G. Lairesse .	History	1732	66
	Giovanna Fratellini . . .	Florence .	Ant^o Dom^co Gabbiani	History and Portraits	1731	65
	Henry Herregouts . . .	Mechlin .	. . . . .	History		
	Joseph Gabriel Imbert .	Marseilles	C. Le Brun, and Vander Meulen	History	1749	83
	Benedetto Luti	Florence .	Ant^o Dom^co Gabbiani	History	1724	58
	Thomas Murray	In Scotland	John Riley	Portraits	1724	58
	Juriaen Pool	Amsterdam	. . . . .	Portraits	1745	79
	Felice Ramelli	InPiedmont	Danese Rho . . .	History and Portraits	1740	74
	George Philip Rugendas .	Augsbourg	Gio. Batista Molinari	Painted and engraved Battles	1742	76
	Albert van Spiers . . .	Amsterdam	William van Inghen .	History	1718	52
	Anthony Trouvain . . .	Montdidier	Bernard Picart . . .	Engr. Hist. and Portr.		
	Arnold van Westerhout .	Antwerp .	Studied at Rome . .	Engr. Hist. and Portr.		

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
1667	John Audran	Lyons	Gerard Audran	Engr. Hist. and Portr.	1756	89
	Nicholas Bertin	Paris	John Jouvenet	History	1736	69
	Giacomo Maria Giovannini	Bologna	Antonio Roli	Painted and engraved History		
	Peter van Gunst	Amsterdam		Engr. Hist. and Portr.		
	John Kupetzki	Porsina	Studied in Italy	History and Portraits	1740	73
	Como Mogalli	Florence	Gio. Batista Foggini	Engr. Hist. and Portr.		
	Elias van Nimeguen	Nimeguen	His brother	History, Landscapes, and Flowers	1745	78
	Anthony Rivalz	Toulouse	Studied in Italy	History	1735	68
	Cristoforo Tasca	Bergamo	Studied at Venice	History	1737	70
	Giovanni Tucarri	Messina	His father	Battles and Skirmishes	1743	76
1668	John Charles Allet	Paris	Studied at Rome	Engr. Hist. and Portr.	1732	64
	James Anthony Arlaud	Geneva		Portraits and fancy subjects	1743	75
	John Rodolph Huber	Basle	Joseph Werner	History and Portraits	1748	80
	Domenico Parodi	Genoa	Sebastiano Bombelli	History		
	Carlo Antonio Tavella	Milan	Il Tempesta	Landscapes	1738	70
	Gaspar Peter Verbruggen	Antwerp	Peter Verbruggen	Flowers and Fruit	1720	52
1669	Francis Beeldemaker	Hague	William Doudyns	History and Portraits		
	Arnold Boonen	Dort	Godfrey Schalcken	Portraits	1729	60
	Pietro Fava	Bologna	Lorenzo Pasinelli	History	1744	75
	Joseph Vander Kerkhove	Bruges	Erasmus Quellinus, the younger.	History	1724	55
	John Baptist Poilly	Paris	Nicholas Poilly	Engr. Hist. and Portr.	1728	59
	Louis Audran	Lyons	Gerard Audran	Engraved History	1712	42
1670	Martin Bernigeroth	Ramelsbourg		Engraved Portraits	1733	63
	James Christ[r] Le Blond	Frankfort	Carlo Maratti	Painted and engraved Portraits, &c.	1741	71
	James Coelmans	Antwerp	Cornelius Vermeulen	Engr. Hist. and Portr.		
	Nicholas Cramer	Leyden	W[m] Mieris, and C. de Moor	Portraits, and domestic subjects	1710	40
	Alexander van Gaelen	Haerlem	John van Huchtenburg	Battles and Huntings	1728	58
	Louis Galloche	Paris	Louis Boulongne	History	1761	91
	Christopher Elias Heiss	Memmingen		Engr. Hist. and Portr.		
	Martirelli	Naples	Giacomo del Po	Landscapes	1720	50
	Francesco Antonio Meloni	Bologna	Marc Ant[o] Franceschini	Engraved History		
	Isaac Moucheron	Antwerp	His father, and studied at Rome	Landscapes	1744	74
	Constantine Netscher	Hague	Gaspar Netscher	Portraits and domestic subjects	1722	52
	Guglielmo Capodoro Pagagnini	Mantua	Antonio Calza	Battles and Encampments		
	Gio. Domenico Picchianti	Florence	Gio. Batista Foggini	Engr. Hist. and Portr.		
	Matthew Pool	Amsterdam		Engr. various subjects		
	Arcangelo Resani	Rome	Gio. Batista Boncuore	Animals and Huntings		
	J. Rudolf Schmuz	Zuric	Mathias Fuessli	Portraits	1715	45
	Matthew Terwesten	Hague	D. Mytens, and W[m] Doudyns	History	1735	65
	Domenico Viani	Bologna	Giovanni Viani	History	1716	46
	Charles Boschart Voet	Zwolle	His brother	Flowers, Fruit, Plants, &c.	1745	75
	Francisco Camilo	Madrid	Pedro de las Cuevas	History		
1671	Donato Creti	Cremona	Lorenzo Pasinelli	History	1749	78

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Pietro de Petri	Premia	Carlo Maratti	History		
	Andrea Procaccini	Rome	Carlo Maratti	History	1734	63
1672	Don Juan Antonio Bouzas	Santiago	Luca Giordano	History		
	Alberto Carlieri	Rome	Gio. de Marchi, and Andrea Pozzo	Architectural Views		
	Gerard Rademacker	Amsterdam	A. van Goor, and studied at Rome	Hist. andArchitecture	1711	39
1673	Jacob de Baan	Hague	John de Baan	Portraits	1700	27
	Claude Gillot	Langres	J. B. Corneille	Painted and engraved various subjects	1722	49
	Pietro Paltronieri	Bologna		Architectural Views	1741	68
	Peter van Schuppen, the younger	Paris	Nich[s] de Largilliere	History and Portraits	1751	78
	Nicholas Verkolie	Delft	John Verkolie	Painted and engraved Hist. and Portraits	1746	73
	Gerard Wigmana	Workum	Studied in Italy	History	1741	68
1674	Mark van Duvenede	Bruges	Carlo Maratti	History	1729	55
	Pier Leone Ghezzi	Rome	Giuseppe Ghezzi	Hist. and Caricatures	1755	81
	Gioseffo Palmieri	Genoa		History and Animals	1740	66
	Antonio Pelligrini	Venice	Sebastiano Ricci	History		
	John Ranc	Montpellier	Hyacinth Rigaud	Portraits	1735	61
	Nicholas Henry Tardieu	Paris	John Audran	Engr. Hist. and Portr.	1749	75
	Gio. Pietro Zanotti	Paris	Lorenzo Pasinelli	History	1765	91
1675	Jacopo Amiconi	Venice		History	1758	83
	Sigismondo Benini	Cremona	Angelo Massarotti	Landscapes		
	Balthasar Vanden Bosch	Antwerp	A Painter named Thomas	Portraits, and Interiors of Galleries	1715	40
	Francesco Faraone Aquila	Palermo		Engraved History		
	Pier Francesco Cavazza	Bologna	Domenico Viani	History	1733	58
	Henry van Limburg	Rotterdam	Adrian Vander Werf	History and Portraits		
	Aureliano Milani	Bologna	Lorenzo Pasinelli	History	1749	74
	Abraham Rademacker	Amsterdam		Landscapes		
	Rosalba Carriera	Chiazza	Giovanni Diamentini	Portraits in Crayons	1757	82
	Francis Stampart	Antwerp	Peter Tyssens	Portraits	1750	75
	Theodore Valkenburg	Amsterdam	John Weeninx	Portraits, Animals, and Dead Game	1721	46
	Anselm Weeling	Bois-le-Duc	Imitated the works of G. Schalcken	Subjects by Candlelight	1749	74
1676	Sebastiano Conca	Gaeta	Francesco Solimene	History	1764	88
	Gio. Batista Cozza	Milan		History	1742	66
	Sebastiano Galeotti	Florence	Gio. Gioseffo dal Sole	History	1746	70
	Francis Pilsen	Ghent	Robert van Audevaerde	Painted and engraved History		
	Sir James Thornhill	Weymouth		History	1734	58
	John Francis de Troy	Toulouse	Nicholas Loir	History and Portraits	1752	76
1677	Charles Breydel	Antwerp	Peter Rysbraeck	Battles and Attacks of Cavalry	1744	67
	Lucia Casalini	Bologna	Giuseppe dal Sole	History and Portraits	1762	85
	Louis du Guernier	Paris	L. de Chastillon	Engr. Hist. Portr. &c.	1716	39
	John Raoux	Montpellier	Bon Boulongne	History and Portraits	1734	57
1678	Carlo Bolognini	Bologna	Giulio Trogli	Architectural Views		
	Claude Duflos	Paris		Engr. Hist. and Portr.	1747	69
	Anthony Faistenberger	Inspruck	Studied the works of G. Poussin	Landscapes	1722	44
	Peter Hardime	Hague	Simon Hardime	Flowers and Fruit	1748	70

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Cesare Mazzoni	Bologna	Lorenzo Pasinelli	History	1763	85
	Gioseffo Maria Milani	Pisa	Camillo Gabrielli	History		
	M. Angelo Monticelli	Bologna	Domenico Viani	Landsc. and Battles.		
	Henry Rietschoof	Hoorn	John KlaaszeRietschoof	Sea-pieces and Storms		
	Don Antonio Viladomat	Barcelona	. . . . .	History	1755	77
1679	Francis Breydel	Antwerp	Peter Rysbraeck	Conversations and Assemblies	1750	71
	Giuseppe Dallamono	Modena	. . . . .	Architectural Views	1758	79
	Domenico Olivieri	Turin	. . . . .	History, Fairs, &c.		
	Conrade Roepel	Hague	Constantine Netscher	Flowers and Fruit	1748	69
	Anna Wasser	Zuric	Joseph Werner	Portraits and pastoral subjects	1713	34
	James Campo Weyermans	Amsterdam	Ferdinand van Kessell	Flowers, Fruit, and Still-life	1747	68
					1740	60
1680	Gio. Carlo Aliberti	Asti	. . . . .	History	1751	71
	Jacob Appel	Amsterdam	David Vander Plaas	Portr. and Landscapes	1750	70
	Francesco Boccaccino	Cremona	Carlo Maratti	History		
	Andrew Bouys	In Provence	Francis de Troy	Painted and engraved Portraits		
	Antonio Carnio	Portogruaro	His father	History and Portraits		
	Francis Chereau	Blois	Gerard Audran	Engr. Hist. and Portr.	1729	49
	Nicholas Edelinck	Paris	Gerard Edelinck	Engr. Hist.and Portr.		
	Lorenzo Ferrari	Genoa	Gregorio Ferrari	History	1744	64
	Girolamo Ferroni	Milan	Carlo Maratti	Painted and engraved History		
	Gioseffo Gambarini	Bologna	L. Pasinelli, and Cesare Genarri	History and domestic subjects		
	Jacob van Huysum	Amsterdam	John van Huysum	Flowers and Fruit	1746	66
	Edme Jeaurat	Paris	Bernard Picart	Engr. Hist. and Portr.		
	Silvestro Manaigo	Venice	Gregorio Lazzarini	History		
	Ignatius Parrocell	Paris	Joseph Parrocell	Battles and Huntings	1722	42
	Filippo Pasquali	Bologna	Carlo Cignani	History		
	Peter Picault	Blois	Gerard Audran	Engraved History	1711	31
	Francesco Rainieri	Mantua	Giovanni Canti	Landsc. and Battles	1758	78
	Carlo Rambaldi	Bologna	Domenico Viani	History	1717	37
	Marco Ricci	Belluno	Sebastiano Ricci	Landscapes and Architecture	1730	50
	Carlo Salis	Verona	Giuseppe dal Sole	History	1763	83
	Peter Strudel	In the Tyrolese	Carlo Loti	History	1717	37
	Philip Vandyck	Amsterdam	Arnold Boonen	Portraits and domestic subjects	1752	72
	Candido Vitali	Bologna	Carlo Cignani	Animals, Birds, Flowers, &c.	1753	73
	Antonio Maria Zanetti	Venice	. . . . .	Engr. various subjects	1757	77
1681	Girolamo Donnini	Coreggio	Carlo Cignani	History		
	James Frey	Lucerne	Carlo Maratti	Engr.Hist. and Portr.	1752	71
	Gio. Batista Grati	Bologna	Gioseffo dal Sole	History	1758	77
	Alessandro Magnasco	Genoa	Filippo Abbiati	Battles, Marches, &c.	1747	66
	John Baptist Massé	Paris	. . . . .	Painted and engraved Portraits		
1682	Giacomo Adolfi	Bergamo	Benedetto Adolfi	History	1741	59
	William Aikman	In Aberdeenshire	Studied in Italy	Portraits	1731	49
	Mosen Vicente Bru	Valencia	Juan Conchillos	History	1703	21

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Louis Desplaces	Paris	. . . . .	Engraved History		
	John van Huysum	Amsterdam	Justus van Huysum	Flowers, Fruit, and Landscapes	1749	67
	Gio. Domenico Lombardi	Lucca	Pietro Paolini	History	1752	70
	Gio. Batista Piazzetta	Venice	His father	History	1754	72
1683	Ciro Adolfi	Bergamo	Benedetto Adolfi	History	1758	75
	Andrea dell Asta	Naples	Francesco Solimene	History	1721	48
	John van Breda	Antwerp	Alexander van Breda	Landscapes and Hunting Parties	1750	67
	Segres James van Helmont	Antwerp	Matt^{w} van Helmont	History	1726	43
1684	Marco Benefial	Rome	. . . . .	History	1764	80
	Gio. Angelo Borroni	Cremona	Angelo Massarotti	History	1772	88
	Peter Casteels	Antwerp	. . . . .	Painted and engraved Birds, Flowers, and Fruit	1749	65
	Justus van Huysum, the younger	Amsterdam	. . . . .	Battles	1706	22
	Nicholas Larmessin, the younger	Paris	His father	Engr. Hist. Portr. &c.		
	Herman Vander Myn	Amsterdam	Ernest Stuven	History and Portraits	1741	57
	Peter Tillemans	Antwerp	. . . . .	Landscapes and Views	1734	50
	John Baptist Vanloo	Aix	His father, and Ben^{o} Luti	History and Portraits	1746	62
	George Vertue	London	Michael Vandergucht	Engraved Portraits, and various subjects	1756	72
	Anthony Watteau	Valenciennes	Claude Gillot	Balls, Concerts, and pastoral subjects	1721	37
1685	Balthasar Denner	Hamburg	. . . . .	Portraits, and Fancy Heads	1747	62
	Charles Dupuis	Paris	Gaspar du Change	Engr. Hist. and Portr.	1742	57
	Bernardo German Llorente	Seville	His father	History and Portraits	1757	72
	Antonio Lunghi	Bologna	Gio. Gioseffo dal Sole	History	1757	72
	Francesco Monti	Bologna	Gio. Gioseffo dal Sole	History	1768	83
	John Mark Nattier	Paris	. . . . .	Portraits	1776	91
1686	Domenico Bocciardo	Finale	Gio. Maria Morandi	History		
	Carlo Carloni	Near Como	Giulio Qualio	Painted and engraved History	1775	89
	Pietro Ligario	Sandrio	Lazzaro Baldi	History	1748	62
	John Baptist Oudry	Paris	Nicholas Largilliere	History, Portraits, and Huntings	1755	69
	W. Laurent Reiner	Prague	Peter Brandel	Landsc. and Battles	1743	57
	James de Roore	Antwerp	G. J. van Opstal	History and Conversations	1747	61
1687	John George Bergmuller	Dirkheim	Andrew Wolf	Painted and engraved History		
	Nich^{s} Dauphin de Beauvais	Paris	John Audran	Engraved History		
1688	Giacomo Boni	Bologna	Marc Ant^{o} Franceschini	History	1766	78
	Cha^{s} Nich^{s} Cochin, the elder	Paris	. . . . .	Engr. Hist. and Portr.		
	Placido Costanzi	Rome	. . . . .	History	1759	71
	Ercole Graziani	Bologna	Donato Creti	History	1765	77
	Robert Griffier	London	John Griffier	Views of the Rhine		
	Frederick Hortemels	Paris	. . . . .	Engr. Hist. and Portr.		
	Adrian Manglard	Paris	Studied at Rome	Painted and engraved Landsc. and Marines	1761	73
	Francis Le Moine	Paris	Louis Galloche	History	1737	49
	Henry Simon Thomassin	Paris	Bernard Picart	Engr. Hist. Portr. &c.	1741	53
1689	Peter van Bemmell	Nuremberg	. . . . .	Painted and engraved Landscapes	1723	34

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Paul Francis Ferg	Vienna	Hans Graaf, and Orient	Landsc. with Figures.	1738	49
	Philip Mercier	Berlin	Studied in Italy	Portraits, and domestic subjects	1760	71
	Francis Mieris, the younger	Leyden	William Mieris	Domestic subjects		
	Charles Parrocel	Paris	Charles de la Fosse	Huntings and Battles	1752	63
	Francesco Simonini	Parma	Ilario Spolverini	Battles and Skirmishes		
	John Abel Wassemberg	Groninguen	Adrian Vander Werf	History	1750	61
1690	Gio. Antonio Faldoni	Ascola	Antonio Luciano	Engr. Hist. and Portr.		
	Lorenzo Maria Fratellini	Florence	A. Dominico Gabbiani	History and Portraits	1729	39
	Nicholas Lancret	Paris	Anthony Watteau	Concerts and pastoral subjects	1743	53
	Pietro Lucatelli	Rome	Pietro da Cortona	History		
	Gio. Batista Pittoni	Vicenza	Francesco Pittoni	History	1767	77
	Domenico Rosetti	Venice	. . . . .	Architectural Views		
	Gerard Scotin, the younger	Paris	Gerard Scotin, the elder	Engr. various subjects		
	Nicholas Le Sueur	Paris	Peter Le Sueur, the younger	Engr. Hist. on wood		
1691	Agostino Masucci	Rome	Carlo Maratti	History	1758	67
	Litterio Paladini	Messina	Sebastiano Conca	History	1743	52
	Gio. Paolo Pannini	Piacenza	Pietro Lucatelli	Architectural Views	1758	67
1692	Antonio Baldi	La Cava	Andrea Magliar	Engr. Hist. and Portr.		
	Gio. Domenico Campiglia	Lucca	T. Redi, and Gio. dal Sole	Painted and engraved Hist. and Portraits		
	Comte de Caylus	Paris	. . . . .	Engr. various subjects	1765	73
	Noel Nicholas Coypel	Paris	Noel Coypel	History	1735	43
	Gio. Domenico Ferretti	Florence	Gio. Gioseffo dal Sole	History		
	Jacob Folkema	Dockum	. . . . .	Engr. Hist. Portr. &c.		
	Joseph Highmore	London	His uncle	History and Portraits	1780	88
	John Restout	Rouen	John Jouvenet	History	1768	76
	John Wandelaar	Amsterdam	Jacob Folkema	Engraved Portr. &c.		
	Gustavus Andrew Wolfgang	Augsbourg	John George Wolfgang	Engraved Portraits		
	Henrietta Wolters	Amsterdam	James Christr Le Blond	Portraits	1741	49
1693	Jerome Sperling	Augsbourg	John Justin Preisler	Engr. various subjects		
	Adrian Vanderburg	Dort	Arnold Houbraken	Portraits and domestic subjects	1733	40
	Claudio Beaumont	Turin	Studied at Rome	History	1766	72
1694	Jacques Chereau	Blois	Francis Chereau	Engr. Hist. and Portr.	1759	65
	Charles Anthony Coypel	Paris	Anthony Coypel	Portraits and Bambochades	1752	58
	Giuseppe Pedretti	Bologna	Marc Antº Franceschini	History	1778	84
	Alonso del Arco	Madrid	Antonio de Pereda	History and Portraits	1770	75
1695	James Gabriel Huquier	Orleans	. . . . .	Engr. various subjects		
	Edward Kirkall	Sheffield	. . . . .	Engraved History		
	Jacob Mannl	Vienna	. . . . .	Engr. Hist. and Portr.		
	John Baptist Pater	Valenciennes	Anthony Watteau	Balls, Concerts, and pastoral subjects	1636	41
	John Raymond	Paris	. . . . .	Engraved History		
	John Elias Ridenger	Ulm	Christopher Resch	Painted and engraved Animals and Huntings		
	Louis Surrugue	Paris	Bernard Picart	Engr. Hist. Portr. &c.	1769	74
	John Alexander Thiele	Erfurt	Studied from nature	Painted and engraved Landscapes		
	Paul Troger	Zell	Domº Giuseppe Alberti	History and Landsc.		

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Jacob de Wit	Amsterdam	Albert van Spiers	History		
1696	Nicholas Boschaert	Antwerp	——— Crepu	Flowers and Fruit		
	Nicholas Gabriel Dupuis	Paris	Gaspar Duchange	Engr. Hist. and Portr.	1770	74
	Giles Edme Petit	Paris	J. Chereau	Engr. Hist. and Portr.		
	John Louis Tocqué	Paris	N. Bertin, and H. Rigaud	Portraits	1772	76
1697	Antonio Canal	Venice		Perspective Views	1768	71
	Peter Drevet, the younger	Paris	His father	Engr. Hist. and Portr.	1739	42
	Antonio Gionima	Padua	Aureliano Milani	History	1732	35
	William Hogarth	London		Hist. humorous and satirical subjects	1764	67
	Gio. Batista Tiepolo	Venice	Gregorio Lazzarini	Painted and engraved History, and various subjects	1770	73
	Cornelius Troost	Amsterdam	Arnold Boonen	Conversations and galant subjects	1750	53
1698	Carlo Giovannini	Bologna		Painted and engraved History		
	Jacob Houbraken	Dort		Engraved Portr. &c.		
	George Knapton	London	Jonathan Richardson	Painted and engraved Portr. and Landsc.	1788	90
	John Bap^{t} Michael Papillon	Paris	John Papillon	Engraved various subjects on wood		
	John Justin Preisler	Nuremberg	John Daniel Preisler	Engr. various subjects		
	Anthony Joseph Prenner	Vienna		Engraved Portr. and various subjects		
	Ignazio Stern	In Bavaria	Carlo Cignani	History, Concerts, &c.	1746	48
	Francesco Zucchi	Venice	Andrea Zucchi	Engr. Hist. and Portr.		
1699	Bernard Lepicié	Paris	John Audran	Engr. Hist. and Portr.	1755	56
	Giuseppe Marchesi	Bologna	Aureliano Milani	History		
	Bartolomeo Nazzari	Clusone	Benedetto Luti	History	1758	59
	Gio. Agostino Ratti	Savona	Benedetto Luti	Hist. and Caricatures	1775	76
	Peter Subleyras	Usez	Anthony Rivalsz	History	1749	50
1700	Michael Aubert	Paris		Engr. Hist. and Portr.		
	Bernard Baron	Paris	Nicholas Henry Tardieu	Engr. Hist. and Portr.		
	Sebastiano Ceccarini	Urbino	Agostino Castellacci	History	1780	80
	Carlo Cozza	Ferrara	Gio. Batista Cozza	History	1769	69
	Philip Endlich	Amsterdam	Bernard Picart	Engraved Portraits		
	John Charles Flipart	Paris		Engr. Hist. and Portr.		
	Giuseppe Grisoni	Florence	Tommaso Redi	History and Portraits.	1769	69
	John Haussard	Paris		Engraved History		
	John Baptist Herregouts	Bruges	Henry Herregouts	History		
	Antonio Joli	Modena	Gio. Paolo Pannini	Architectural Views	1777	77
	Salvatore Monosilio	Messina	Sebastiano Conca	History		
	Charles Natoire	Nismes	Francis Le Moine	History	1775	75
	Giuseppe Peroni	Parma	Agostino Masucci	History	1776	76
	Francesco Polanzani	Andale		Engr. various subjects		
	George Martin Preisler	Nuremberg	Studied in Italy	Painted Portraits, and engraved various subjects		
	John Rigaud	Paris		Engraved Landscapes and Views		
	Antonio Rossi	Bologna	Marc Ant^{o} Franceschini	History		
	Peter Tanje	Amsterdam		Engraved Portr. and various subjects		
1701	Giuseppe Bazzani	Reggio	Giovanni Canti	History	1769	68
	Thomas Hudson	In Devonshire	Jonathan Richardson	Portraits	1779	78

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Don Josef Romeo	Cervera	Agostino Masucci	History	1772	71
1702	John Antiquus	Groninguen	John Abel Wassenberg	History and Portraits	1750	48
	Francesco Appiani	Ancona	Domenico Simonetti	History	1792	90
	Pompeo Battoni	Lucca		History and Portraits	1787	85
	Lawrence Cars	Lyons	His father	Engr. Hist. Portr. &c.		
	John Stephen Liotard	Geneva		Painted and engraved Portraits		
	James Seymour	London		Horses, &c.	1752	50
	Francesco Zuccherelli	Pitigliano	Gio. Maria Morandi, and Pietro Nelli	Landsc. with Figures	1788	86
1703	John Daullé	Abbeville	Robert Hecquet	Engr. Hist. and Portr.		
	John Jacob Haid	Wurtenberg	John Elias Ridinger	Painted and engraved Portraits		
	Gio. Marco Pitteri	Venice	Gio. Antonio Faldoni	Engr. Hist. Portr. &c.		
	Peter Charles Tremolliere	Chollet	John Baptist Vanloo	History	1739	36
1704	Francis Boucher	Paris	Francis Le Moine	Pastoral and fancy subjects	1768	64
	Gaetano Lapis	Cagli	Sebastiano Conca	History	1776	72
	Lorenzo Zucchi	Venice	Andrea Zucchi	Engraved History		
1705	Quintin Pierre Chedel	Chalons		Engr. various subjects		
	Charles Andrew Vanloo	Nice	J. B Vanloo, and Ben° Luti	History	1765	60
1706	Christian Frederick Boetius	Leipsic	C. A. Waterman	Engraved Portr. and various subjects		
	John Gaspar Fuessli	Zuric	John Kupetsky	Portraits	1781	75
	Francis Krause	Augsburg	Gio. Batista Piazzetta	History and Portrait	1754	48
	Joseph Francis Nollikins	Antwerp	Peter Tillemans	Landscapes and domestic subjects	1748	42
	Simon Francis Ravenet	Paris		Engr. Hist. and Portr.	1774	68
	Joseph Wagner	Thalendorf	Lawrence Cars	Engr. Hist. Portr. &c.		
1707	Gio. Batista Piranesi	Rome		Engr. Architecture	1778	71
	Conte Pietro Rotari	Verona	Antonio Balestra	History and Portraits	1762	55
	Louis Michael Vanloo	Toulon	John Baptist Vanloo	History and Portraits	1771	64
1708	James Philip Le Bas	Paris	Nicholas Tardieu	Engraved Portr. and various subjects		
	Gottfried Bern[d] Goetz	Kloster-Welchrod	John Geo. Bergmuller	Painted and engraved History and Portr.		
	Francis Hayman	In Devonshire	Robert Brown	History, &c.	1776	68
	John Holzer	Burgriess	J. B. Bergmuller	Painted and engraved History		
1709	Philip Jerome Brinckman	Spires	J. G. Dathan	History, Portraits, and Landscapes		
	Paolo Cignani	Bologna	Carlo Cignani	History	1764	55
	Gio. Bettino Cignaroli	Verona	Antonio Balestra	History	1770	61
	Francesco Fontebasso	Venice	Sebastiano Ricci	Painted and engraved various subjects		
	Allan Ramsay	Edinburgh	Solimene and Imperiale	Portraits	1784	75
	James M'Ardell	In Ireland		Engr. Hist. and Portr.	1765	55
1710	Peter Aveline	Paris	John Baptist Poilly	Engraved History and various subjects		
	Peter Charles Canot	Paris		Engraved Landscapes, Views, and Marines		
	J. B. Chatelain	London		Engraved Landscapes and Views		
	John Christ[r] Dietzsh	Nuremburg		Painted and engraved Portr. and Landsc.		

Born, or flourished	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Claude Drevet	Lyons	Peter Drevet	Engraved Portraits	1768	58
	Giuseppe Ghedini	Ferrara	Giacomo Parolini	History	1755	45
	Charles Grignon	In France		Engr. various subjects		
	George Lambert	London	William Hassell	Landscapes and Views	1765	55
	Fra[s] Anthony Meyer	Prague		Portraits and domestic subjects	1782	72
	Violante Beatrice Siries	Florence	Giovanni Fratellini	History, Portraits, Flowers, &c.		
	Joseph Maria Vien	Montpellier	Charles Natoire	History		
1711	Noel Hallé	Paris	Claude Guy Hallé	History	1781	70
	Jacopo Marieschi	Venice	Gasparo Diziani	Architectural Views	1794	83
	Peter Anthony Quillart	Paris	Anthony Watteau	History	1730	19
	Giuseppe Zocchi	Florence		History and Views	1776	65
1712	Jacques Bacheley	Pont L'Evesque		Engraved Landscapes and Views	1781	69
	Thomas Bowles	London		Engraved Views		
	Christ[n] W[m] Ernest Dietrich	Wiemar	John Alexander Thiele	Painted and engraved History and various subjects	1774	62
	Francesco Guardi	Venice	Canaletti	Architectural Views	1793	81
	Louis Jacob	Lisieux	Gerard Scotin, the younger	Engraved History		
	Giovanni Leonardis	Venice	Gio. Bat. Tiepolo	Engraved History		
	John Moyereau	Paris		Engraved History and various subjects		
	Edward Rooker	London		Engraved architectural Views, &c.		
	Geo. Frederick Schmidt	Berlin	Nicholas Larmessin	Engr. Hist. Portr. &c.	1775	63
	Joseph Vernet	Avignon	Adrian Manglard	Landscapes, Views, and Marines	1786	74
	Francis Vivares	Montpellier	J. B. Chatelain	Engraved Landscapes and Views		
1713	John Martin Bernigeroth	Leipsic	Martin Bernigeroth	Engr. Portraits, &c.	1767	54
	John Balth[r] Bullinger	Langnau	Gio. Bat. Tiepolo	Painted and engraved Landscapes		
	Don Francisco Preciado	Seville	Dom. Martinez, and S. Conca	History	1789	76
1714	Enrico Alberici	Vilminore	Ferdinando Cairo	History	1775	61
	Francesco Dagin	Venice	Gio. Bat. Piazzetta	History	1784	70
	Stephen Fessard	Paris	Edme Jeaurat	Engr. Hist. and Portr.		
	Philip Andrew Kilian	Augsbourg	Geo. Martin Preisler	Engr. Hist. and Portr.		
	George Smith	Chichester		Painted and engraved Landscapes	1766	52
	Richard Wilson	In Montgomeryshire	Thomas Wright	Landscapes	1782	68
1715	John James Balechou	Arles		Engraved Portraits, and various subjects	1764	49
	Charles Nicholas Cochin, the younger	Paris	His father	Engr. Hist. and Portr.		
	Louis Joseph de Lorraine	Paris	——— Dumont	Theatrical decorations, and engraved historical subjects		
	Thomas Major	London		Engr. various subjects		
	John Baptist Maria Pierre	Paris	Studied at Rome	History	1789	74
	John Martin Preisler	Nuremburg	George Frederick Schmidt	Engr. Hist. and Portr.	1794	79
	Jacob Vander Schley	Amsterdam	Bernard Picart	Engraved Portraits		

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
1716	Giacomo Guarana . . .	Venice .	Gio. Batista Tiepolo .	History		
1717	Giuseppe Bottani . . .	Cremona .	Agostino Masucci . .	History	1784	67
	John James Francois . .	Nancy .	. . . . .	Engr. Portraits and various subjects .	1786	69
	Frederick Oeser	Presburg .	Raphael Donner . .	Painted and engraved History . . .	1795	78
	John Smith	Chichester	. . . . .	Painted and engraved Landscapes . .	1764	47
	Peter Louis Surrugue . .	Paris . .	Peter Surrugue . . .	Engr. Hist. Portr. &c.		
	John George Wille . . .	Konings-berg .	. . . . .	Engr. Hist. Portr. and various subjects .		
1718	Fra^{s} Anthony Aveline . .	Paris . .	Peter Aveline . . .	Engr. various subjects		
	John Gotfried Saiter . .	Augsbourg	G. M. Preisler . . .	Engr. Hist. and Portr.		
	James Nicholas Tardieu .	Paris . .	Nicholas Henry Tardieu	Engr. Hist. Portr. &c.		
	Claude Henry Watelet .	Paris . .	J. B. M. Pierre . .	Engraved Portr. and various subjects .		
1719	John Boydell	Dorington	H. W. Toms . . .	Engraved Landscapes and Views . . .	1804	85
	Carlo Gregori	Florence .	Jacob Frey	Engr. Hist. and Portr.		
1720	Augustin de St. Aubin .	Paris . .	Laurent Cars . . .	Engr. Hist. Portr. and various subjects .		
	Peter Francis Beaumont .	Paris . .	. . . . .	Engraved Landsc. and various subjects .		
	Andrea Casali	Civita Vec-chia .	Sebastiano Conca . .	History		
	Charles Hall	London .	. . . . .	Engraved Portr. &c.	1783	63
	John Sebastian Muller. .	Bernhausen	John George Wille .	Engr. Hist. and Portr.		
	John Wootton	London ..	John Wyck	Landsc. and Animals		
1721	John Baptist de la Fosse .	Paris . .	Stephen Fessard . .	Engraved Portr. &c.		
	Sir Robert Strange . . .	Orkney .	—— Cooper, and J. P. Le Bas	Engr. Hist. Portr. &c.	1792	71
1722	Robert Gaillard	Paris . .	. . . . .	Engr. Hist. Portr. &c.		
	Giles de Marteau, the elder	Liege . .	. . . . .	Engr. Hist. Portr. &c.		
	Peter Stephen Moitte . .	Paris . .	P. F. Beaumont . .	Engr. Hist. Portr. &c.		
	Gaspar Prenner	Vienna .	Studied at Rome . .	Painted and engraved History		
	Dominick Sornique . . .	Paris . .	Charles Simonneau .	Engr. Hist. and Portr.		
	John Henry Tischbein, the elder.	Hayna .	Gio. Bat. Piazzetta .	Painted and engraved History . . .		
1723	Francis Basan	Paris . .	S. Fessard, and J. Daule	Engraved Portr. and various subjects .		
	John Christ^{n} Brand . .	Vienna .	. . . . .	Landscapes . . .		
	Batista Chiappe	Novi . .	Studied at Rome . .	History	1765	42
	John James Flipart . . .	Paris . .	John Charles Flipart .	Engr. Hist. and Portr.		
	Francesco Londonio . .	Milan . .	. . . . .	Landscapes and pastoral subjects . .	1783	60
	Noel le Mire	Rouen .	J. P. Le Bas . . .	Engr. Hist. Portr. &c.		
	Niccolo Mogalli	Florence .	J. D. Picchiante . .	Engr. various subjects		
	Sir Joshua Reynolds . .	Plympton	Thomas Hudson . .	History, Portraits &c.	1792	69
1724	Bernardo Bellotti . . .	Venice .	Canaletti	Architectural Views	1780	56
	Giuseppe Camerata . .	Venice .	Giovanni Cattini . .	Engr. Hist. and Portr.		
	Thomas Chambers . . .	London .	. . . . .	Engr. Hist. and Portr.		
	Thomas Frye	London .	. . . . .	Painted and engraved Portraits . . .		
	Nicholas Ozanne . . .	Paris . .	. . . . .	Engraved Landscapes		

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	George Stubbs	Liverpool	. . . . .	Animals, particularly Horses	1806	82
1725	William Philip Benoist .	Coutances	. . . . .	Engr. Hist. and Portr.		
	John James Boissieux . .	Lyons .	. . . . .	Engraved Landscapes		
	Francis Cotes	London .	George Knapton . .	Portraits	1770	45
	Bartolomeo Crivellari . .	Venice .	Joseph Wagner . . .	Engr. various subjects		
	Louis Simon Lempereur .	Paris . .	Peter Aveline . . .	Engr. Hist. and Portr.		
	John Ouvrier	Paris . .	. . . . .	Engr. various subjects		
	Christian Bernard Rode .	Berlin . .	Charles Vanloo, and J. Restout	History and Portraits		
1726	Gio. Batista Brostoloni .	Venice .	Joseph Wagner . .	Engraved Portr. and various subjects .		
	Claude Donat Jardinier .	Paris . .	N. Dupuis, and Lawrence Cars . . .	Engraved History,&c.		
	Gio. Domenico Tiepolo .	Venice .	Gio. Batista Tiepolo .	Painted and engraved History		
				Engr. various subjects		
1727	Benigno Bossi	Milan . .	. . . . .	Engr. Hist. and Portr.		
	Pietro Campana	Soria . .	Rocco Pozzi . . .	Engraved History,&c.		
	Domenico Cunego . . .	Verona .	. . . . .			
	William Elliott	Hampton-court .	. . . . .	Engraved Landscapes	1766	39
	Thomas Gainsborough .	Sudbury .	. . . . .	Portraits and Landsc.	1788	61
	George Melchior Kraus .	Frankfort	J. H. Tischbien . . .	Painted and engraved Landscapes . .		
	Louis J. Fra^{s} Lagrenée .	Paris . .	. . . . .	History and various subjects . . .		
	Peter Charles Levesque .	Paris . .	. . . . .	Engr. Hist. and Portr.		
	John Henry Rode . . .	Berlin . .	John George Wille .	Engr. Hist. and Portr.	1759	32
1728	Jacques Aliamet	Abbeville	James Philip Le Bas .	Engr. various subjects		
	George Barret	Dublin .	. . . . .	Landscapes . . .	1784	54
	Fabio Berardi	Siena . .	Joseph Wagner . .	Engraved History,&c.		
	Giuseppe Canale . . .	Rome . .	James Frey	Engr. Hist. and Portr.		
	Gio. Batista Cipriani . .	Florence .	Studied the works of A. D. Gabbiani . .	Painted and engraved History and Portr.	1785	57
	Antonio Raphael Mengs .	Auszig .	His father, and studied at Rome	History	1779	51
	Jeremiah Meyers . . .	Tubingen	Zinck	Portraits, in enamel and miniature . .	1789	61
	Joseph Roos	Vienna .	. . . . .	Landscapes and Cattle		
	Giulio Traballesi . . .	Florence .	. . . . .	Engraved History .		
1729	Francesco Allegrini . . .	Florence .	. . . . .	Engraved Portr. &c.		
	Justus Chevillet	Frankfort	John George Wille .	Engraved Portr. and various subjects .		
	Carlo Faucci	Florence .	Carlo Gregori . . .	Engraved History .		
	Claude Galimard . . .	Troyes .	. . . . .	Engraved History .		
	Joseph Goupy	Nevers .	. . . . .	Painted Landscapes, and engraved Hist.	1763	34
	John Andrew Nothnagel .	Buch . .	. . . . .	Painted Landsc. and Festivals, and engr. various subjects .		
1730	Alexander Bannerman . .	Cambridge	. . . . .	Engr. Hist. and Portr.		
	Francesco Bartolozzi . .	Florence .	Joseph Wagner . .	Designed and engraved History and various subjects .		
	Frederick Aug^{s} Brand . .	Vienna .	. . . . .	Painted and engraved Hist. and Landsc.		

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Antonio Capellani . . .	Venice .	Joseph Wagner . .	Engr. Hist. Portr. &c.		
	Peter Chenu	Paris . .	J. P. Le Bas . . .	Engr. Hist. Portr. &c.		
	J. Finlayson	London .	. . . . .	Engraved Portr. &c.		
	John Gottfried Haid . .	Augsbourg	John Jacob Haid . .	Engr. Hist. and Portr.		
	Nathaniel Hone	Dublin .	. . . . .	Portr. and Caricatures		
	Rich[d] Abbe, de St. Non .	Paris . .	. . . . .	Engraved Views . .		
	Christian George Schutz .	Floersheim	. . . . .	Landscapes and Views of the Rhine . .		
	Fra[s] Edmond Weirotter .	Inspruck .	John George Wille .	Engraved Landscapes		
1731	Stephen Ficquet	Paris . .	. . . . .	Engraved Portraits .		
1732	Corn[s] Ploos van Amstel .	Amsterdam	. . . . .	Engr. various subjects		
	Francesco Casanova . .	London .	Francesco Simonini .	Landsc. Battles, &c.		
	Blaise Louis Henriquez .	Paris . .	N. G. Dupuis . . .	Engr. Hist. and Portr.		
	John William Meil . . .	Attenbourg	. . . . .	Engr. various subjects		
	Denis Nee	Paris . .	James Philip Le Bas .	Engr. various subjects		
	William Wynne Ryland .	London .	Simon Fra[s] Ravenet .	Engr. Hist. and Portr.	1783	51
1733	James Firmin Beauvarlet .	Abbeville	Charles Dupuis, and L. Cars	Engr. Hist. Portr. and various subjects .		
	Sawrey Gilpin	Carlisle .	. . . . .	Animals, particularly Horses	1807	74
	Alessandro Longhi . . .	Venice .	Giuseppe Nogari . .	Painted and engraved Portraits, &c. . .		
	John Baptist Le Prince .	Paris . .	J. M. Vien, and F. Boucher	Painted and engraved various subjects .		
	Jacob Schmutzer . . .	Vienna .	John George Wille .	Engr. Hist. and Portr.		
1734	Francis Aliamet	Abbeville	Sir Robert Strange .	Engr. Hist. Portr. &c.		
	Francisco Bayen . . .	Saragossa	Antonio Gonzales Velasquez	History	1795	61
	Gaetano Gandolfi . . .	S. Matteo della Decima .	. . . . .	History	1802	68
	James Philip Hackert . .	Prentzlau	N. B. Le Sueur . .	Painted and engraved Landsc. and Views		
	Frederick Reclam . . .	Magdeburg	J. B. Pierre	Painted and engraved Port. and Landsc.	1774	40
	George Romney	Furness .	Studied at Rome . .	History, Portraits, &c.	1802	68
	John Charles Le Vasseur .	Abbeville	Daulle and Beauvarlet	Engraved History and various subjects .		
	Joseph Wright	Derby .	Thomas Hudson . .	Subjects by candle-light and fire-pieces	1797	63
				Landscapes . . .	1796	61
1735	David Allan	Edinburgh	Studied in Italy . .	History	1775	40
	Vittorio Blanseri . . .	Venice .	Cavaliere Beaumont .	Engraved Portr. and		
	Claude Anthony Littret .	Paris . .	. . . . .	various subjects .	1775	40
	Giovanni Ottaviani . . .	Rome . .	Joseph Wagner . .	Engraved History .		
	William Woollett . . .	Maidstone	—— Tinney . . .	Engraved Landsc. and various subjects .	1785	50
	Richard Wright	Liverpool	. . . . .	Sea-pieces	1775	40
	William Baillie	In Ireland	. . . . .	Engr. various subjects		
1736	Louis James Cathelin . .	Paris . .	James Philip Le Bas .	Engr. Hist. Portr. &c.		
	Matthew Liart	Paris . .	. . . . .	Engraved History .		
	Joseph de Longeuil . . .	Lisle . .	. . . . .	Engr. various subjects		
	John James Pasquier . .	Paris . .	Lawrence Cars . .	Engr. various subjects		
	John Pelletier	Paris . .	. . . . .	Engr. various subjects		
	Peter Joseph Tassart . .	Brussels .	. . . . .	Engraved History .		

Born, or flourished	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	John Le Veau	Rouen .	James Philip Le Bas .	Engr. various subjects		
1737	John Baptist Daudet . .	Lyons .	John George Wille .	Engr. various subjects		
	Christian de Mechel . .	Basle . .	John George Wille .	Engraved Portr. &c.		
1738	John Frederick Bause . .	Halle . .	. . . . .	Engr. various subjects		
	John Ernest Mansfeld . .	Prague .	. . . . .	Engraved Portr. &c.		
	John Baptist Michel . .	Paris . .	Peter Chenu . . .	Engr. Hist. and Portr.		
	Pietro Monaco	Belluno .	. . . . .	Engr. Hist. and Portr.		
	Henry Spilman	Hague .	. . . . .	Painted and engraved Portr. and Landsc.		
	Giovanni Volpato . . .	Bassano .	Francesco Bartolozzi .	Engraved History and various subjects .		
1739	Valentine Green . . .	In Warwickshire .	. . . . .	Engr. Hist. and Portr.	1813	74
	Nicholas de Launay . .	Paris . .	J. L. Lempereur . .	Engr. Hist. Portr. &c.		
	Pietro Antonio Martini .	Parma .	. . . . .	Engr. various subjects		
	John Hamilton Mortimer .	Eastbourne	Thomas Hudson . .	History	1779	40
	John Gotlieb Prestel . .	Grunebach	Giuseppe Nogari, and Joseph Wagner . .	Painted and engraved Hist. and Landsc .		
	Gio. Pietro Romegiallo .	Morbegno	Agostino Masucci . .	History		
1740	Innocenzio Alessandri . .	Venice .	Francesco Bartolozzi .	Engraved History and Landscapes . .		
	William Austin	London .	George Bickham . .	Engraved Landscapes		
	James Basire	London .	. . . . .	Engr. various subjects		
	John Blackmore	London .	. . . . .	Engraved Portraits .		
	Emanuel Salv^{r} Carmona .	Madrid .	Charles Dupuis . .	Engr. Hist. and Portr.		
	Bernardo Dominici . . .	Naples .	Joachim Fra^{s} Beisch .	Landscapes . . .		
	John Elias Haid	Augsburg	John Gottfried Haid .	Engr. Hist. and Portr.		
	John Hall	Wivenhoe	S. F. Ravenet . . .	Engr. Hist. and Portr.	1797	57
	J. Heins	Norwich .	. . . . .	Painted Portraits, and engraved various subjects . . .	1770	30
	Ferdinand Kobell . . .	Manheim	. . . . .	Painted and engraved Landscapes . .		
	Robert Lawrie	. . . .	. . . . .	Engr. Hist. Portr. &c.		
	Peter Maleuvre	Paris . .	Beauvarlet, and Sir R. Strange	Engraved Portr. and various subjects .		
	John Massard	Paris . .	John George Wille .	History, Portraits, &c.		
	Jacob More	Edinburgh	Alexander Runciman, and studied at Rome	Landscapes . . .	1795	55
	Bened. Alphon^{s} Nicolet .	St. Imer .	. . . . .	Engraved Portr. &c.		
	D. P. Pariset	Lyons . .	G. Des Marteau . .	Engraved Portraits .		
	Philip Parizeau	Paris . .	. . . . .	Engr. various subjects		
	——— Porporati . . .	Turin . .	Beauvarlet	Engraved History .		
	John Rudolf Schellenberg	Winterthur	. . . . .	Engr. various subjects		
	Gaetano Vascellini . . .	Castello, S. Giovanni	Carlo Faucci . . .	Engr. Hist. and Portr.		
1741	James Barry	Cork . .	Studied in Italy . .	History	1806	65
	Francis Anne David . .	Paris . .	James Philip Le Bos .	Engraved Portr. and various subjects .		
	Louis Dennel	Abbeville	Beauvarlet	Engraved History .		
	John Vitus Kauperz . .	Gratz . .	James Schmutzer . .	Engraved Portr. &c.		
	Louis Joseph Masquelier .	Lisle . .	James Philip Le Bas .	Engr. various subjects		
	John Michael Moreau . .	Paris . .	. . . . .	Engr. Hist. and Portr.		
	Hubert Robert	Paris . .	Studied at Rome . .	Architectural Views		
1742	Angelica Maria Kauffman	Coire . .	Studied in Italy . .	History and Portraits	1807	65

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Giles Verhelst	In Bavaria	John George Wille .	Engraved Portr. &c.		
	Gerard Vidal	Toulouse	. . . . .	Engraved History .		
	Nicholas Joseph Voyez .	Abbeville	Beauvarlet	Engr. Hist. Portr. &c.		
	John Browne	Tinchinfield .	. . . . .	Engraved Landscapes	1801	59
1743	William Byrne	London .	John George Wille .	Engr. various subjects	1805	62
	Ferdinando Gregori . .	Florence .	John George Wille .	Engr. Hist. and Portr.		
	Michael Rooker	London .	Paul Sandby . . .	Painted and engraved Views	1801	58
	Isidore Stanislaus Helman	Lisle . .	James Philip Le Bas .	Engraved History .		
1744	Peter Paul Benasech . .	London .	Francis Vivares . .	Engr. various subjects		
	Daniel Berger	Berlin . .	. . . . .	Engr. Hist. and Portr.		
	Charles Guttenberg . .	Nuremberg	John George Wille .	Engraved Portr. &c.		
	George Hackert	Prentzlau	. . . . .	Engraved Landscapes and Views . . .		
	William Hodges	London .	Richard Wilson . .	Landsc. and Views .	1797	53
	John Gothard Muller . .	Bernhausen	John George Wille .	Engr. Portraits, &c.		
	Victor Maria Picot . . .	Abbeville	. . . . .	Engr. various subjects		
	Vincenzio Vangelisti . .	Florence .	John George Wille .	Engr. Hist. and Portr.		
1745	Francis Dequevauviller .	Abbeville	John Daullé	Engraved Landscapes		
	Peter Laurent	Marseilles	. . . . .	Engr. various subjects		
	Simon Charles Miger . .	Paris . .	CharlesNicholas Cochin	Engr. Hist. and Portr.		
	Joseph Strutt	London .	. . . . .	Engraved History and Antiquities . .		
1746	Martin de Mouchy . . .	Paris . .	Augustine de St. Aubin	Engr. Hist. and Portr.		
1747	John George Janota . .	In Bohemia	. . . . .	Engr. Hist. and Portr.		
	Francis Robert Ingouf . .	Paris . .	John James Flipart .	Engraved Portr. and various subjects .		
	Ben. Louis Prevost . . .	Paris . .	John Ouvrier . . .	Engraved Portr. &c.		
	Francis Wheatley . . .	London .	. . . . .	History and rural subjects	1801	54
	Pietro Bettelini	Lugano .	Gaetano Gandolfi . .	Engraved Portr. &c.		
1748	Gio. Batista Cecchi . .	Florence .	. . . . .	Engr. Hist. Portr. &c.		
	Francis Godfroy	Rouen .	James Philip Le Bas .	Engr. various subjects		
	James Mechau	Leipsic .	Bernard Rode . . .	Painted and engraved Hist. and Landsc.		
	Robert Menageot . . .	Paris . .	Francis Boucher . .	Engr. various subjects		
	Giuseppe Perini	Rome . .	. . . . .	Engraved History .		
	Francesco Piranesi . . .	Rome . .	Gio. Batista Piranesi .	Engr. Architecture and Antique Statues		
	Anthony Romanet . . .	Paris . .	John George Wille .	Engr. Hist. Portr. &c.		
	Peter Alexander Wille .	Paris . .	J. M. Vien and Greuze	Domestic subjects .		
1749	John Mathieu	Paris . .	J. de Longueil . . .	Engr. various subjects		
	Henry Pfenninger . . .	Zuric . .	J. B. Bullinger . . .	Painted and engraved Portraits, &c. . .		
	John Gottfried Schulze .	Dresden .	John George Wille .	Engr. Hist. and Portr.		
1750	John Baptist Bradel . .	Paris . .	. . . . .	Engraved Portr. and various subjects .		
	Benedetto Eredi . . .	Florence .	. . . . .	Engr. Hist. and Portr.		
	John Baptist Lienard . .	Lisle . .	James Philip Le Bas .	Engraved Landscapes and Views . . .		
	Giles de Marteau, the younger	Liege . .	His uncle	Engr. various subjects		
	John Baptist Racine . .	Paris . .	Francis Aliamet . .	Engr. various subjects		
	Peter Savart	Paris . .	Imitated the style of Fiquet	Engraved Portraits .		
	John Raphael Smith . .	London .	. . . . .	Engraved Portr. &c.	1811	61
	Thomas Watson	London .	. . . . .	Engr. Hist. and Portr.	1781	31

Born, or flourished.	Names of Painters and Engravers.	Where born.	Studied under.	Painted or Engraved.	Died.	Aged
	Gotthelf William Weisse .	Dresden .	Giuseppe Canale . .	Engr. Hist. Portr. &c.		
1751	William Hamilton . . .	London .	Studied at Rome . .	History, and various subjects . . .	1801	50
	John Christian Klenghel .	Kesseldorf	C. W. E. Dietricy . .	Painted and engraved Landsc. and Views		
	Noel Pruneau	Paris . .	Augustin de St. Aubin	Engraved Portraits .		
	John Henry Tischbein, the younger	Hayna .	His father	Painted and engraved Landscapes, &c.		
1752	Peter Bellejambe . . .	Rouen .	. . . . .	Engr. Hist. and Portr.		
	Antonio Cavallucci . . .	Sermoneta	. . . . .	History	1795	43
	James Durno	London .	A. Casali, and Mr. West	History	1795	43
	Frederick Christian Klass	Dresden .	Francesco Casanova .	Painted and engraved Landscapes . .		
	Clement Kohl	Nuremberg	J. Schmutzer . . .	Engr. Hist. and Portr.		
	C. F. A. Macret	Abbeville	N. G. Dupuis . . .	Engraved History .	1783	31
	George Michault . . .	Abbeville	Francis Aliamet . .	Engr. Hist. and Views		
	Charles Reuben Riley . .	London .	J. Hamilton Mortimer	History, &c. . . .	1798	46
	John Webber	London .	. . . . .	Landsc. and Views .	1793	41
1753	Quintin Mark	Littau . .	J. Schmutzer . . .	Engraved Hist. &c.		
1754	George Farington . . .	In Lancashire .	Benjamin West . . .	History and Portraits	1788	34
	Sebastian Ign^{s} Klauber .	Augsburg	John George Wille .	Engr. Hist. and Portr.		
	Robert de Launay . . .	Paris . .	Nicholas de Launay .	Engr. various subjects		
	Charles Weisbrod . . .	Hamburgh	John George Wille .	Engraved Landscapes		
1755	Jerome Danzel	Abbeville	John James Flipart .	Engraved Hist. &c.		
	Raphael Morghen . . .	Naples .	Giovanni Volpato . .	Engr. Hist. and Portr.		
	Simon Ravenet	London .	Simon Fra^{s} Ravenet .	Engraved History .		
	Peter Viehl	Paris . .	B. L. Prevost . . .	Engraved History and Landscapes . .		
1756	J. J. D'Avril	Paris . .	John George Wille .	Engraved History and various subjects .		
	Charles Clem^{t} Bervic . .	Paris . .	John George Wille .	Engraved Portr. and various subjects .		
	Henry Frederick Laurin .	Dresden .	Adrian Zingg . . .	Engraved Landscapes and Views . . .		
1757	Adam Bartsch	Vienna .	. . . . .	Engraved Portr. and various subjects .		
1760	Giuseppe Cunego . . .	Verona .	Domenico Cunego .	Engraved Landscapes		
	John Augustine Patour .	Paris . .	Hallé and Flipart . .	Engr. various subjects		
1761	John Opie	Truro .	. . . . .	History and Portraits	1807	46
	John George Schumann .	Dresden .	. . . . .	Engraved Landscapes and Views . . .		
1762	Vicente Calderon de la Barca	Guadalaxara . .	Francisco Goya . .	History and Portraits	1794	32
1763	Lemuel Abbot	In Leicestershire	Francis Hayman . .	Portraits	1803	40
1764	George Morland . . .	London .	Henry Morland . .	Landscapes, rural subjects, &c. . . .	1804	40
1766	William Kobell	Manheim .	Ferdinand Kobell . .	Painted and engraved Landscapes . .		
1773	Anthony Cardon . . .	Brussels .	His father	Engraved History and various subjects .	1813	40
1775	Thomas Girtin	London .	Edward Dayes . . .	Landscapes . . .	1802	27

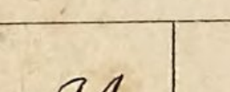
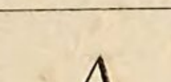
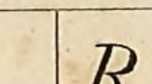
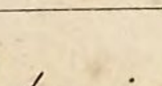
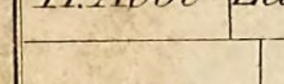
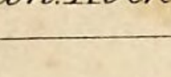
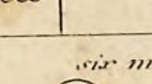
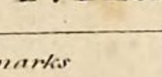
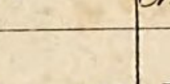
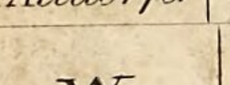
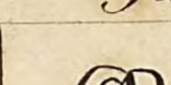
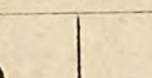
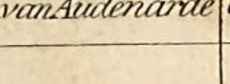
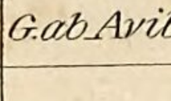
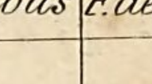
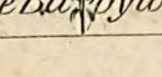
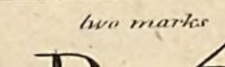
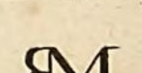
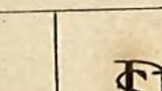
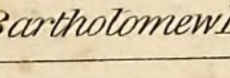
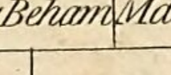
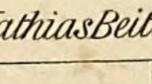
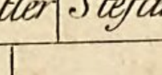
THE END.

Whittingham and Rowland, Printers, Goswell Street, London.

ERRATA in Vol. II.

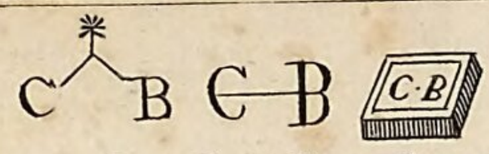
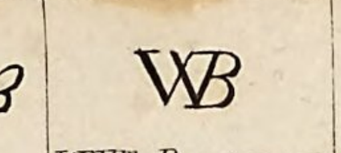
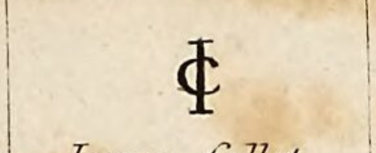
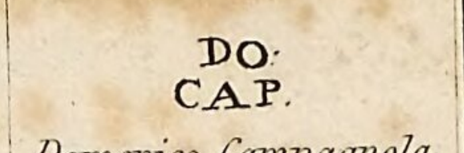
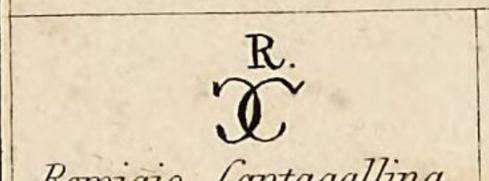
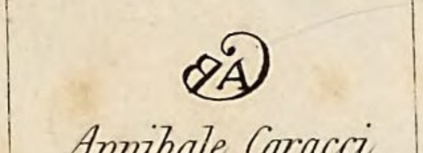
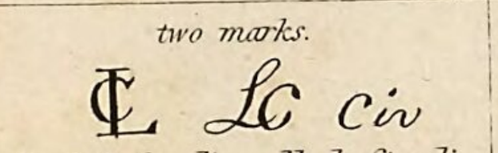
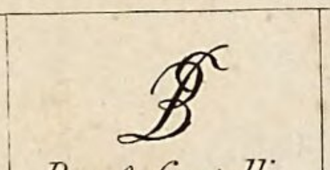
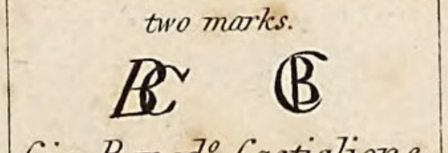
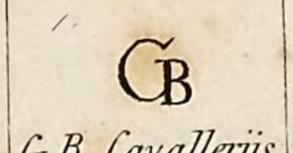
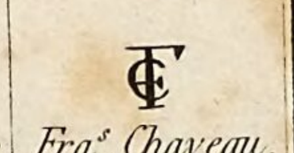
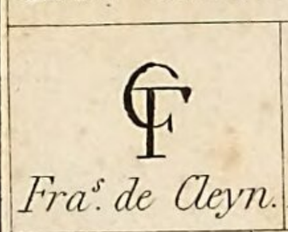
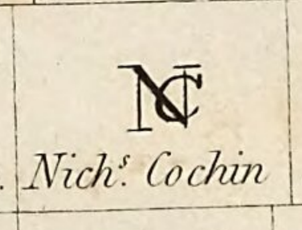
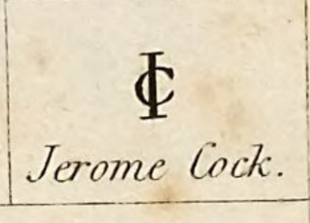
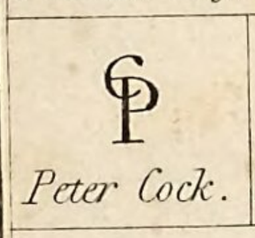
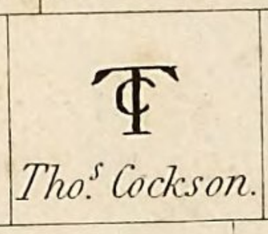
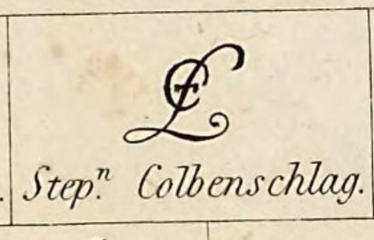
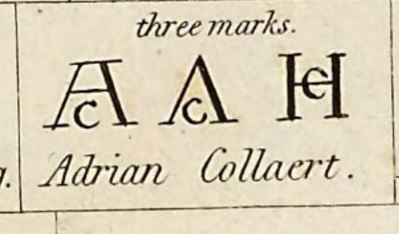
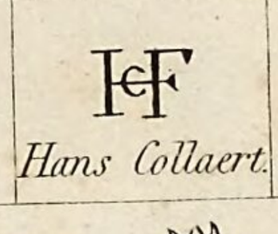
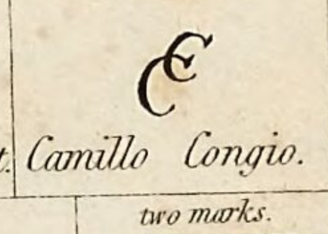
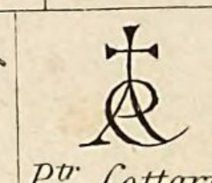
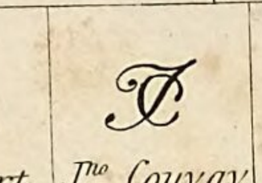
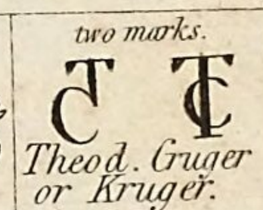
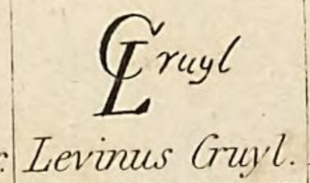
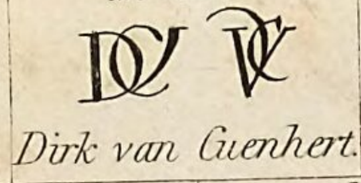
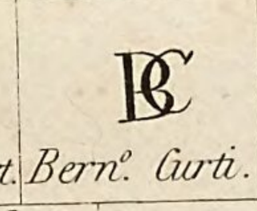
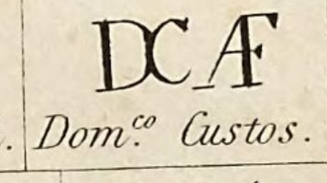
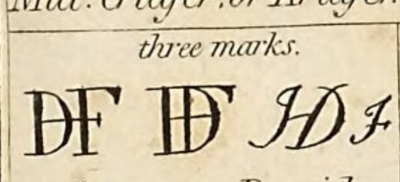
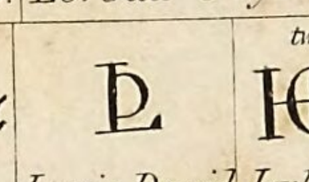
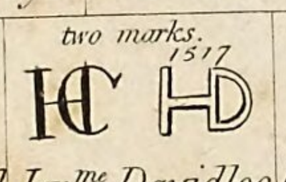
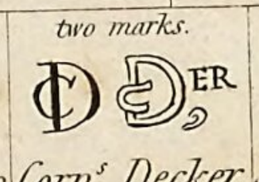
Page 12, line 8, from the bottom, *for* 1648, *read* 1638.
20, —— 23, *for* statute, *read* statue.
22, —— 18, *for* MARIANI, *read* MARINARI.
46, —— 17, from the bottom, *for* 33, *read* 23.
64, —— 4, from the bottom, *for* BECCAFURNI, *read* BECCAFUMI.
71, —— 12, *for* Padona, *read* Padoua.
81, —— 13, from the bottom, *for* 1726, *read* 1626.
156, —— 5, *for* attention, *read* inattention.
163, —— 12, from the bottom, *for* Clement VII. *read* Clement VIII.
197, —— 16, from the bottom, *for* PIAZZO, *read* PIAZZA.
236, —— 4, *for* Trent, *read* Trento.
274, —— 14, from the bottom, *for* 43, *read* 73.
310, —— 23, *for* instructed, *read* intrusted.
340, —— 14, *for* RUNCINAN, *read* RUNCIMAN.
363, —— 9, from the bottom, *for* 1448, *read* 1488.
384, —— 21, *for* SCUMAN, *read* SCHUMAN.
404, —— 1, from the bottom, *for* Padona, *read* Padoua.
427, —— 11, *for* 80, *read* 72.
457, —— 17, *for* 1641, *read* 1614.
512, —— 19, *for* BAPTISE, *read* BAPTIST.
517, —— 20, *for* 40, *read* 35.
538, —— 13, from the bottom, *for* 1604, *read* 1664.
607, —— 15, from the bottom, *for* 53, *read* 47.
616, —— 10, from the bottom, *for* WORERIOT, *read* WOERIOT.
641, —— 15, *for* 62, *read* 42.
712, —— 5, *for* 1740, *read* 1640.

MONOGRAMS used by ENGRAVERS.

H. Abbe	 Leon.d Abents	 P. Adam	two marks  Cherubino Alberti	 H. Aldegrever	 A. Algardi
 A Altdorfer	six marks  Justus	 Amman		three marks  Andrea Andreani	Silvius Antonianus
 I. Walter van Assen					
 R van Audenarde	 G. ab Avibus	 F. de Babylone	 A. Badiale	 Capt.n Baillie	two marks  I. Baldung
 A. Balestra					
 Dom. Barriere	 A.F. Bargas	 I. W.m Baur	two marks  Nicolo Beatrici.	 Dom. Beccafumi	two marks  Hans Sebald Beham
two marks Bartholomew Beham	 Mathias Beitler	two marks  Stefano Della Bella	three marks  Nich.s Berghem	 I.G Bergmuller	 Sol.n Bernard
Ja.s Binck	 Jn.o Bisschop	 Peter van Bleck	 Abr.m Bloemaert	 Mich.l Blond	 Abr.m Blooteling
Geo. Bockman	 I.I. Boissieux	Rene Boivin	Hans Bol	N. Boldini	two marks Boetius Adams a Bolswert
three marks Scheltius a Bolswert	Giulio Bonasoni	Dom.M Bonavera	Peter Vander Borcht	Henry Vander Borcht	
two marks Orazio Borgiani	two marks Jerome Bosche, or Bos	And.w Both	Peter Brebiette	D.V. Bremden	
two marks Hans Bresang	Bart.w Breemberg	three marks Crispin vanden Broeck	Jn van Bronkhorst	Hans Brosamer	
I. Vander Bruggen	two marks Abr.m de Bruyn	two marks Nich.s de Bruyn	Theo.r de Brye	Mich.l Burghers	two marks Hans Burgkmair

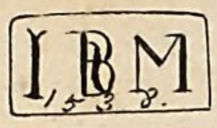
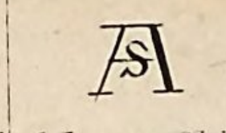
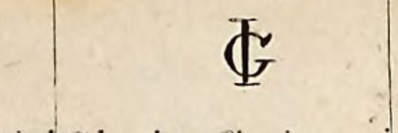
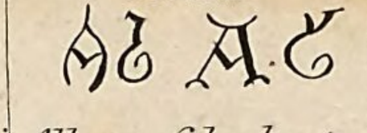
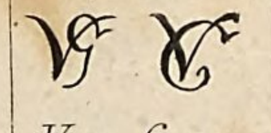
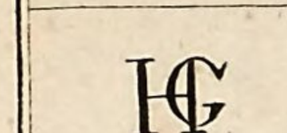
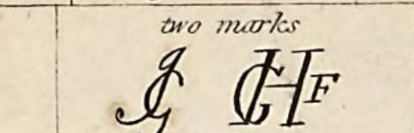
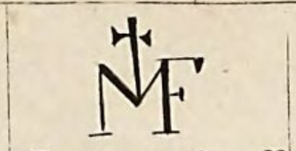
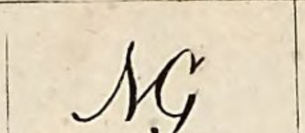
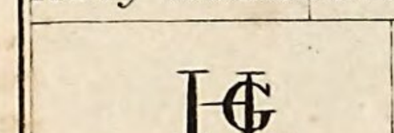
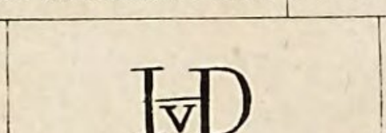
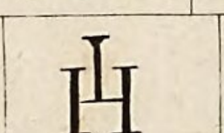
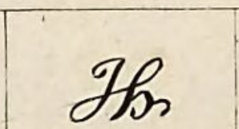
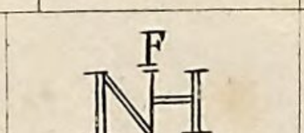
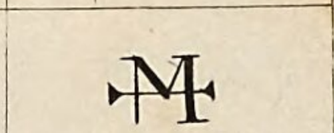
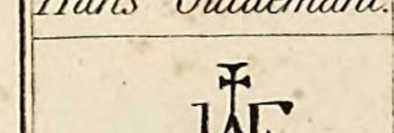
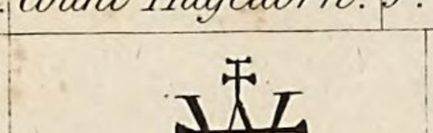
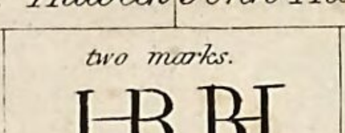
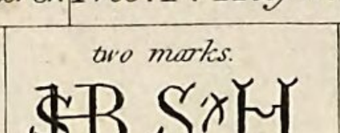
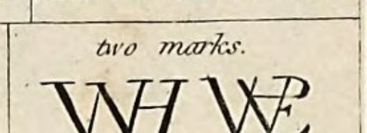
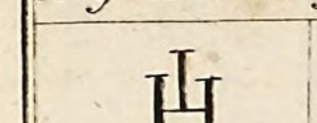
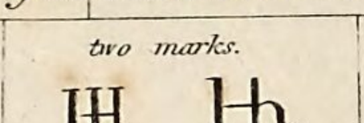
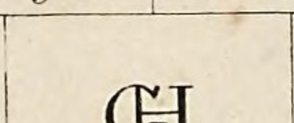
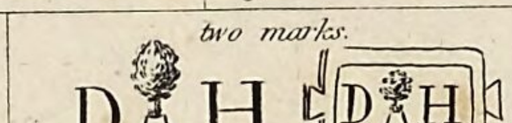
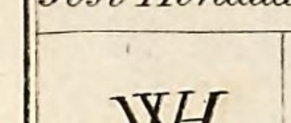
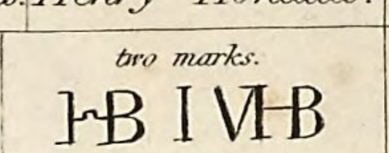
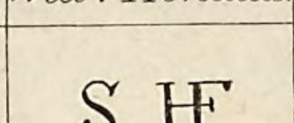
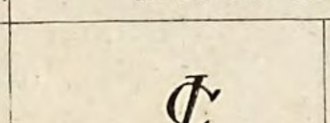
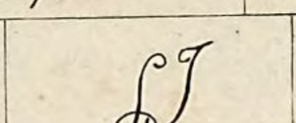
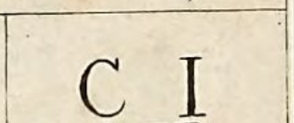
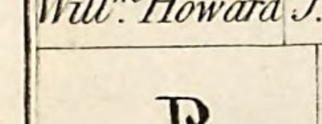
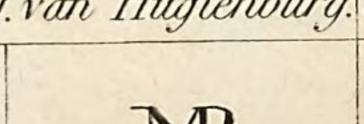
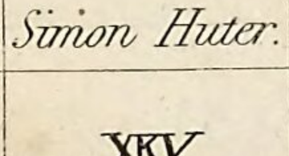
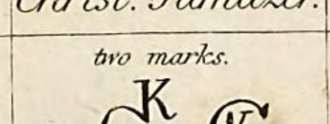
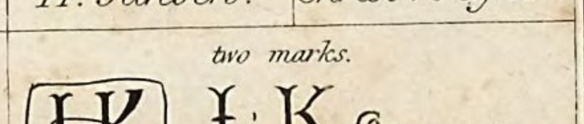
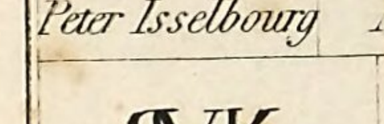
Girtin sc 8 Broad St Golden Sq.

Pub. May 1. 1816 for Jd. Carpenter & Son & the other Proprietors

 *Cornelius Bus. four marks.*	 *Will^m. Buytenweg*	 *James Callot.*	 *Domenico Campagnola.*
 *Remigio Cantagallina.*	 *Annibale Caracci.*	 *Francesco Caracci.*	 *Giovanni Giacomo Caraglio.*
 *Lodo^co. Cardi, called Civoli.*	 *Bern^o. Castelli.*	 *Gio. Bened^o. Castiglione.*	 *G. B. Cavalleriis.*  *Fra^s. Chaveau.*
 *Fra^s. de Cleyn.*	 *Hen^s. van Cleef.*	 *Martin van Cleef.*	 *Herman Coblent.*  *Nich^s. Cochin*  *Jerome Cock.*
 *Peter Cock.*	 *Tho^s. Cockson.*	 *Step^n. Colbenschlag.*	 *Adrian Collaert.*  *Hans Collaert.*  *Camillo Congio.*
 *Cornelius Cort.*	 *P^r. Cottart.*  *J^no. Couvay.*	 *Lucas Cranach. four marks.*	 *Theod. Gruger or Kruger.*
 *Mat. Gruger. or Kruger.*	 *Levinus Gruyl.*	 *Dirk van Guenhert.*	 *Bern^o. Gurti.*  *Dom^co. Custos.*  *Peter Daret.*
 *Jerome David.*	 *Louis David.*	 *Jer^me. Davidloo.*	 *Corn^s. Decker.* *Ja^s. W^m. Delft.* *Nich^s. Manuel Deutsch.*
Rod. Manuel Deutsch	*Bart^o. Dolendo.*	*Zach^s. Dolendo.*	*Albert Durer. five marks.* *J^no. Duvet. or Davet.*
Will^m. Faithorne.	*Dom^co. Falcini.*	*Ant^o. Fantuzzi.*	*Odoardo Fialetti.* *Albert Flamen.* *Francis Floris.*
D^d. Ant^o. Fossato.	*Peter Furnius.*	*Gio. Bat. Galestruzzi.*	*Philip Galle.* *Gamperlin.* *Noel Garnier.*
Anth^y. Garnier.	*Leon^d. Gaultier.*	*Sigis^d. Gelenius.*	*Abr^m. Genoels.* *Andr^w. Ghentsch* *James de Gheyn.*

Girtin sc^t. 3 Broad Str^t. Golden Sq^r.

Pub. May. 1. 1816 for Jo. Carpenter & Son & the other Proprietors

 Gio. Bat. Ghisi.	 Giorgio Ghisi.	 Adamo Ghisi	 Giacinto Gimignani	two marks.  Albert Glockenton	two marks.  Van Goar.
 Henry Goltzius.	two marks  Ja.s Grandhomme.	 Jerome Greff.	 M. Greischer.	 Matt.w Greuter.	 Hans Grunwald.
 Hans Guldemant.	 Count Hagedorn.	 J.no Halbeck	 John Haver.	 Nic. F. Haym.	 Martin Hemskerk
 Aug. Hirschfogel.	 Nich.s Hirschfogel.	two marks.  Hans Holbein.	two marks.  Sigism.d Holbein.	two marks.  Wen.s Hollar.	
 Jost Hondius.	two marks.  Henry Hondius.	 Will.m Hondius.	two marks.  David Hopfer.	 Jerome Hopfer.	
 Will.m Howard	two marks.  J. van Hugtenburg.	 Simon Huter.	 Christ.f Jamitzer.	 H. Jansen.	 Christ.f Jegher.
 Peter Isselbourg	 Matt.w Kager.	 Mar.s Kartarius.	two marks.  George Keller.	two marks.  James Kerver.	
 Theo. van Kessel	Wolfgang Kilian.	Hans Klim.	J. Ulric Kraus.	Lucas Krug or Krugen.	
four marks Gerard Lairesse.	Ahas.s de Landfeld	N. de Larmessin	Marcellus Laroon and Mich.l Lasne.	two marks. Henry Lautensach	
Hans Seb.d Lautensach	Hans Lederer.	James Lederlin.	William de Leeuw.	Godfrey Leigel.	
Hans Linck.	René Lochon.	William Lodge.	Peter Lombard.	Ahas.s von Londersell.	
John von Londersell.	two marks. Melchior Lorich.	Michael Lucensis.	Antonio Franco Lucini.		

Girtin sc. 8 Broad St. Soho.

Pub. May 1. 1816 for Ja.s Carpenter & Son & the other Proprietors

Pet.r Maas

Alex.r Mair

two marks

Andrea Mantegna

two marks

1577

Pet.r Marchant

J.s Matham

two marks

Corn.s Matsys, or Metensis

two marks

Christ.r Maurer

Matt.w Merian. five marks

two marks

And.w Meyer

three marks

Dietrich Meyer

Rodolph Meyer

Dan.l Mignot

two marks

Gios.o Maria Mitelli

two marks

Nic.o da Modena

two marks

HROM HE:ROM

Hieronymus Mocetus

Pet.r Molyn

Paul Moreelze

Herman Muller. four marks

Christ.n Louis Moyart

Agost.o de Musis

Pet.r Myriginus

NADAT

Nadat

Pet.r Nagel

two marks

Mich Natalis

Balth.r M. Nimecius

two marks

Pet.r Nolpe

Mauro Oddi

Matt.w Oestereich

two marks

Adrian van Ostade

H.L Padtbrugge

Jacopo Palma

two marks

Aug.s Parisinus

Crispin de Paſse

Wm de Paſse

Simon de Paſse

two marks

Magdalen de Paſse

Bern.do Paſsero

Hisbel Pen

four marks

Luca Penni Romanus

two marks

Geo Pentz

two marks

S.P.F.

Step.n du Perac

S. Perjecouter

J.s Perisin

Alexis Pirnraum

Martin Pleginck

Martin Poeham

three marks

Pet.r Quast

I. Quatre Pomme

seven marks

Marc Antonio Raimondi

two marks

Marco da Ravenna

Valerian Regnard

Wendel Reich

Guido Reni

two marks

C Reverdinus

Gothard Ringgli

Wm Rogers

Chris.r Romstel

Pub. May 1 1816 for Jas. Carpenter & Son & the other Proprietors

Sal. Rosa. | Martino Rota. | two marks. Guido Ruggeri. | Prince Rupert. | J. Sadeler. | J. Saenredam. | Ant.ᵉ Saelert.

A. Salmincio. | P. Saltzburger. | Hugh Sambin. | L. Sauberlich. | Raff.ˡᵉ Scaminossi. | H. L. Schærer. | Sandrart

two marks. H. Schauflein, the elder. | two marks. H. Schauflein, the younger. | G. Schnellbotz | Martin Schoen. | Barth.ᵂ. Schoen.

Erart Schoen. | J. H. Schoenfeldt 1626 | J. F. Schorer. | P. Serwouter. | Christ.ᵉ van Sichem | Corn.ˢ van Sichem

three marks. Virgil Solis. | Jn.ᵒ van Somer. | D. van Staren 1544 | four marks. Guiseppe Ribera, Called Spagnoletto. | Tobias Stimmer. | J. Christ.ᵉ Stimmer.

Francis Stoss. | P. Le Sueur. | H. Swanevelt. | two marks. A. Tempesta. | D. Teniers. | Pietro Testa. | Moses Thim.

J. J. Thou[illegible]eyser. | Martin Treu. | Hans Troschel | two marks Gio L. Valesio. | Esais vande Velde | two marks Giulio Cesare Venenti.

Franᶜᵒ Villamena. | David Vinkenbooms | Nichˢ John Visscher. | two marks. John George van Vliet. | John Ulric

Henry Voghter. | Lucas Vorsterman. | Luca di Urbino. | Hans Erard Wagner. | Jacob Walch.

Anthony Waterloo. | Henry Watman. | WENCESLAVS OF OLOHVCZ IBIDEM.

two marks. Gabriel Weyer. | Jerome Wierex. | Peter Woeriot | Michael Wolgemut | three marks. Anthony Worms.

Giovanni Franᶜᵒ Zabello. | two marks. 1500 Mathias Zagel. | Theodore Zagel. | Antᵒ Maria Zanetti.

Paul de Zetter. | Jacob Zuberlin. | ZWOLL IAM J. Ancker de Zwoll, or Zwott.

Girtin sculp

Pub. May 1.1816 for J. Carpenter & Son & the Other Proprietors

DAVID . TENIERS . F.
A 1644

D . TENIERS .

H. ROBERTI ROMA

H·ROBERT
F· ANO
1784·

HR. 1769.

NBerchem Fec:

Berchem f

Berchem f

Berghemfe

ABerchem f 1680. NB = JB

P.P. -- Prudhon. --
1808.

Prud'hon

Jouuenet. pin. 1689

Both

Both

Jan: Both 1650

HENRI
V
STEINWICK
1626

H. V STEIN, 1642.

H.V.S.
1614

PW. p.

PL·W pinx.

W&R

PL·W

1660.

Thd. Lawrence.

BUCHWERK
Regine Ullein

BSB Bayerische StaatsBibliothek
MDZ Münchener DigitalisierungsZentrum Digitale Bibliothek

Bryan, Michael

A biographical and critical dictionary of painters and engravers, from the revival of the art under Cimabue, and the alleged discovery of engraving by Finiguerra, to the present time: with the ciphers, monograms, and marks, used by each engraveur; and an ample list of their principal works
Bd.: 2

London 1816

Bamberg, Staatsbibliothek -- Coll.vit.f.5-a(2
urn:nbn:de:bvb:12-bsb11440177-2